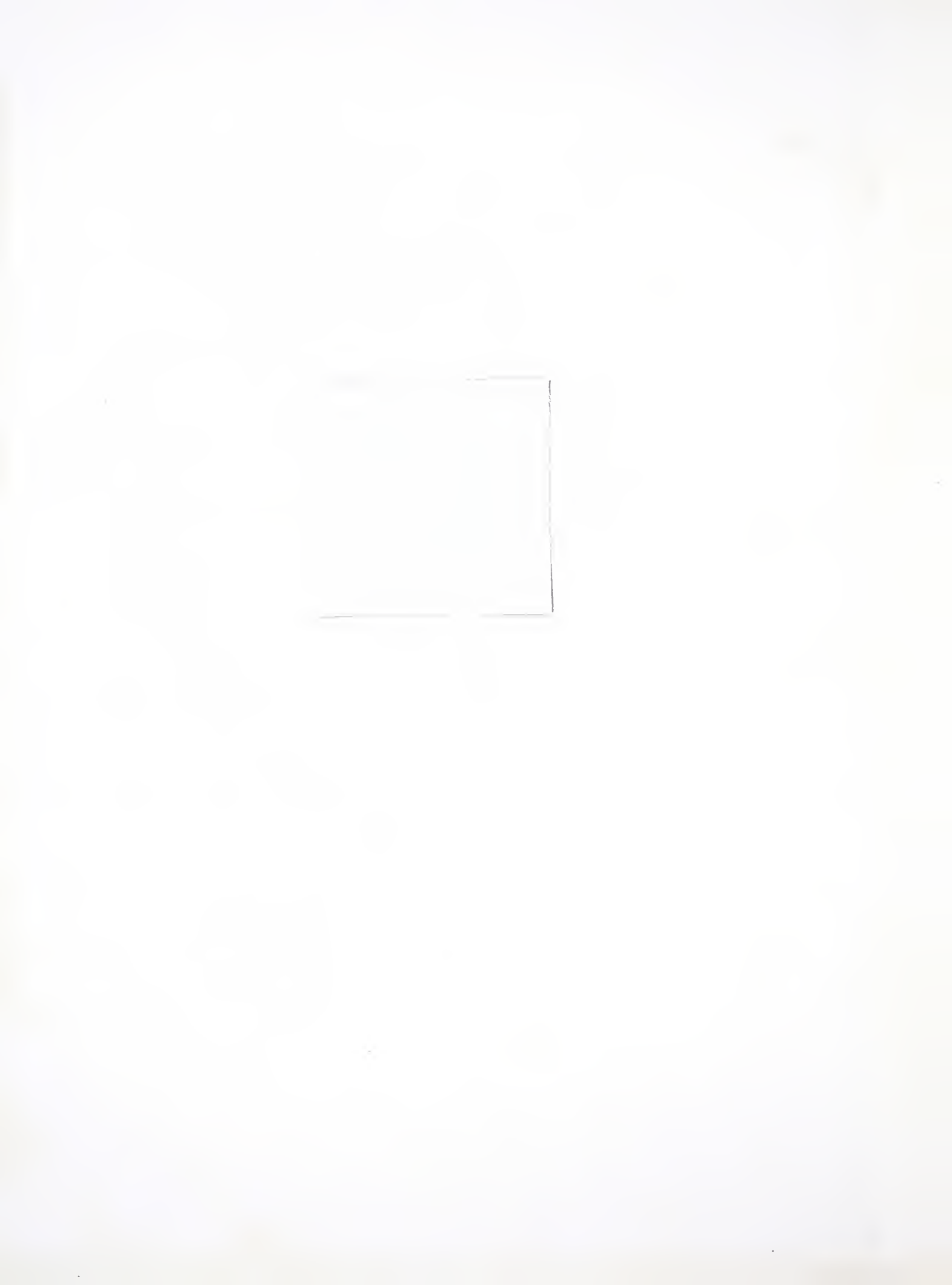
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The Madonna of the Tower
By Raphael
Recently presented to the National Gallery by Miss Mackintosh

Henry Walker Pr. St.

EDITORIAL ARTICLE

ENGLISH PROVINCIAL MUSEUMS—I

AS we attempted to point out a few months ago[1], when discussing the revolutionary ideas which are being embodied in the new museum at Boston, the needs of provincial galleries are wholly different from those of the large central institutions, and must, therefore, be met in an entirely different way. We make no apology for emphasizing the point. The prominence given in the last few months to the affairs of the National Gallery both in the press and in private conversation cannot fail to have effect upon those who are connected in one way or another with smaller museums, and if they have not made a special study of the subject, it is quite possible that they might be misled into supposing that the policy which is the best policy for the National Gallery is also the best policy for themselves.

The general adoption of such a fallacious idea could not fail to be fatal in its effect upon the arts in England. Indeed, it is to some such aping of large galleries that our small museums owe some of their most unsatisfactory features.

How often, for example, do we not see mere bulk exalted into an ideal? Under the pretext, perhaps, of rivalling some neighbouring town in importance, a gallery committee will accept anything from a stuffed elephant to a set of life-size portraits of the Mayor and Corporation so long as it gets the addition for nothing. In large cities, of course, things are managed better, but even there the same principle is at work, and gifts or bequests are sought for and greedily accepted from any quarter so long as they are big and showy, without the smallest regard to the function a public gallery ought to serve.

Indeed, there are hardly more than two or three provincial galleries in Great Britain which look as if their directors had given a moment's serious thought to the question, 'How can our gallery be made of the greatest possible use to our city?'

In a previous article[2] we attempted to find an answer to that question so far as it applied to a gallery in a great metropolis, and the conclusion arrived at was that large central museums ought to acquire every available treasure of the highest order which came into the market. General prestige, in fact, should be the aim rather than adaptation to particular local wants. Almost without exception, great galleries such as those of London, Paris, and Berlin, or collections like those at Dublin, Edinburgh, and Glasgow, more or less conform to this ideal.

What, however, may suit a capital may not suit even a large provincial town, and the policy which is essential for great galleries is ridiculous, nay impossible, when applied to smaller ones, if only on the score of expense. The finest pictures and objects of art have, indeed, become so costly that no local museum can hope to possess even one or two of them, except by some lucky accident, or to rival great collections that have been years in the making and have been supported by generations of wealthy and cultured men. Yet how many provincial galleries struggle on in the wake of the great ones, taking inferior substitutes haphazard because they cannot afford first-rate things, and forming only a miscellaneous accumulation, useless to their city and pitiful or laughable to visitors.

We do not for a moment imply that the directors of the galleries are personally

[1] See THE BURLINGTON MAGAZINE for April, 1906.

[2] See the BURLINGTON MAGAZINE for January, 1906.

to blame. Their position is often, indeed usually, a difficult one. They have to rub along somehow with a town council that knows little or nothing about art, and the more the director happens to know himself the more likely is he to be worried by their ignorance. As any one who has had much experience of life in provincial towns will remember, the question of additions to the local picture gallery is one which always gives the stupid member of a committee the opportunity of making a scene and posing as a man of character and common sense. He can do so safely since he is for once on an equality with his colleagues, and the only person who knows enough about pictures to expose him is the unfortunate director, whose tongue is tied by the fear of dismissal.

In many smaller towns, indeed, the director or keeper is a mere servant who has no voice in the selection or arrangement of the things under his control, the management being left entirely in the hands of a committee of the town council, sometimes with ludicrous results. In one case with which we are acquainted, the local committee, after being entertained for a week in London and visiting of the Royal Academy, made purchases which were so dreadful that even their colleagues revolted and advised the employment of an outside expert. The canny committee, however, were not to be so easily beaten. They approached the expert and offered him the post on condition that they were themselves to be given privately the refusal of any exceptional bargain in old masters that he might pick up, before it was transferred to the gallery.

The first requisite indeed for the formation of a gallery is the presence of true public spirit that does not disdain to learn where it is ignorant, and it is here that provincial galleries find their first difficulty. The presence in any town of a few men really interested in the arts, and always trying to learn more about them, is enough to leaven a large lump of indifference or selfishness, but the gathering of such a body of men even in a large and wealthy place must always be a slow process as well as a matter of accident. Where the accident happens, prospects at once become brighter, and we, therefore, once more congratulate the city of Manchester upon the Society of Friends of Art which is being formed there. Manchester as an art centre has long suffered from a lack of concentrated effort, and if the new society can remedy that defect the chances of the great schemes now being discussed in that city are enormously improved. A capable director may of himself do much for a local gallery, but his power for good is increased tenfold if he can be sure of educated local support, and the success of Mr. Whitworth Wallis at Birmingham could not have been what it is had not Birmingham itself contained a certain number of intelligent patrons of art and literature.

The intellectual enterprise of Birmingham and Manchester has long been familiar to those who have had much to do with the publishing of standard books. So far as the sale of good books is concerned Birmingham and Manchester are as prominent among the cities of England as Glasgow and Edinburgh are in Scotland. Other places have good booksellers but nowhere outside London is the demand so general and so appreciative. In this respect, so a publisher informs us, Birmingham and Lancashire form the strongest possible contrast to Yorkshire, where the readers of good literature seem to be absurdly few in proportion to the population. The patronage of the fine arts in Lancashire and in the Birmingham district would thus seem to be the natural

result of habitual cultivation of the intelligence, whereas in too many counties art galleries are still either things of accident, due to the generosity of a local patron, or things of ostentation, due to the wish to outshine a rival town. No doubt in time the existence of an art gallery may arouse the civic interest to which we attach such paramount importance, but there can be no doubt that the galleries which have risen in response to that spirit will have a long start of those which have still to create it.

Those, however, who have a gallery of some sort to manage, whether as members of a committee or as directors, will be continually faced with two problems—

(i.) The need of general attractiveness.

(ii.) The needs of the local industries.

Now general attractiveness may be sought for in several directions.

(*a*) By the intrinsic mass or value of the exhibits.

(*b*) By change and novelty.

(*c*) By the local interest of the exhibits.

(*d*) By their proper arrangement and classification.

The order in which these attractions are arranged, is not, perhaps, that which would be found in Utopia, but it, nevertheless, roughly represents the force by which the average man is attracted to a gallery, and will, therefore, serve our present purpose well enough. Indeed mere bulk, and to some degree, variety are the only lures which nine provincial galleries out of ten ever think of using to swell the records of attendance and give a prosperous look to their annual report. To have a gallery containing as many big, bright pictures as the rates will pay for—that is too often the municipal ideal, while variety is sought by making the most of new purchases, by holding annual shows of contemporary work and by reliance on loans, either from private persons or from the South Kensington authorities.

Now mere bulk, as we have pointed out, is an excellent thing in certain places—such as a big central museum, where the number and value of the exhibits make for prestige—but few provincial galleries can ever be in the position of metropolitan ones. They have seldom the nucleus of a great private collection, and still more rarely have they money to buy the finest things. Now where only moderate means are forthcoming, quantity, especially in these days, can only be got at the expense of quality, and the sum of money which might perhaps buy a single good picture is frittered away upon a number of poor ones. The Walker Art Gallery at Liverpool some years ago would have served as an example of this sort of mistake if compared with the smaller but more carefully picked collections in other cities of the same size. It possessed one or two masterpieces, it is true, but they were almost lost in a crowd of second-rate things, which might possibly amuse the public, but which could not fail also to distract its attention and to some extent spoil its taste for good work.

The ideal of bulk for a provincial gallery is thus at once hopeless and vicious; hopeless, because with small means it implies perpetuation of specious mediocrity; vicious, because that mediocrity is set before the public as an example of excellence.

The question of change and variety stands on a different footing. There is no doubt as to their attractiveness for the public—as the success of the music hall proves—and so long as the methods used are honourable and the main purpose of the gallery is not obscured by a too constant search for novelty, the provision of fresh

features of interest from time to time is a practical and legitimate means of bringing galleries into touch with the public.

Of such methods the holding of loan exhibitions is, perhaps, the most free from objections, especially where, as in the shows held of recent years at Birmingham, Oxford, Wolverhampton, and Bradford, they are designed to concentrate attention upon some single period, or country, or phase of art. Concentration of interest is, indeed, the secret of all success in such matters, and the lack of it is one of the grave defects of those annual exhibitions of the modern pictures which in many cities take the place of more special shows. Here the unlucky public is brought face to face with the huge complex tangle of aims and methods which characterise modern painting. The fierce products of the Salon and the International Society hang cheek by jowl with water colours from the Royal Institute and the local drawing societies, so the visitor wearily tries to readjust his mind to the succession of mental jumps backwards and forwards that a conscientious examination of the jumble entails. These shows have, perhaps, some value as a possible stimulus to budding local talent, and where they do not involve the closing of any large part of the permanent gallery, they will at least perform the harmless function of the transformation scene in a pantomime in attracting the vagrom attention of the multitude.

Loans from private collections, even if the objects lent are not of great value, have the merit of stimulating other men to study in the best of all ways, namely, by acquisition, and may, if they are carefully picked, be most useful supplements to the permanent collections. Yet it may be doubted whether the dangers attending their acceptance do not usually out-weigh the benefit derived. The process of selection is always a delicate one, for while the acceptance of poor or vulgar things will damage the prestige of the gallery and mislead the public, their rejection may often entail the loss of one of the institution's best friends.

(To be continued.)

TO THE READERS OF THE BURLINGTON MAGAZINE

It is with the greatest regret that we have to make the announcement that Mr. Robert Dell has decided to live in Paris, and in consequence has resigned his position as joint editor of The Burlington Magazine. The foundation of the magazine in 1903 was due to Mr. Dell's initiative, its form and character were in the main decided by him, and we cannot adequately say how much his tact, ability, and eloquence have contributed to its present welfare, and to the cause of art-scholarship in general. We are therefore glad to think that his connection with the Magazine will not be severed, since he will continue to supervise its interests in France.

THE NATIONAL GALLERY OF IRELAND

BY ELLEN DUNCAN

IN this brief glance at a few of the masterpieces in the National Gallery of Ireland, it will not be necessary to trace the history of the collection from its modest beginnings in the middle of the last century. The Dublin Gallery may, indeed, be said to resemble those fortunate states which have no history, since its development has been free from the periods of storm and stress which have marked the growth of similar institutions elsewhere. No royal commission has sat in judgment upon it, nor has the administration of its annual grant ever given a parliamentary representative the longed-for chance of an attack upon the Government. Under the management of its three directors—Mr. G. F. Mulvany, R.H.A., Mr. Henry Doyle, C.B., R.H.A., and Sir Walter Armstrong—the institution has prospered and the collection has grown, until now Dublin possesses by far the most representative collection of Old Masters in the United Kingdom outside of the London National Gallery.

It has been for some years the fashion to talk of the Dublin Gallery as if its chief, indeed its only, claim to consideration lay in the excellence of its collection of the "little masters" of Holland. A visit to the gallery rapidly dispels such an illusion. Amongst the Italian pictures, some are of quite unique interest. Titian's *Ecce Homo*, for example, a little known picture, is an interesting and genuine work of the master's old age. It was exhibited at Burlington House in 1883, when it was in the possession of Sir W. Knighton. The *motif* is a simple one—the crown of thorns, the reed, the bowed head. And yet the conscious humiliation, the meek sorrow which appeals for sympathy, the voluntary subjection of a once high and dominant personality—have surely never been more poignantly portrayed. This *Ecce Homo*, which shows an extraordinary bravura of execution, belongs to the same period as the *Entombment* at Madrid, and is a fine example of the creative power which Titian displayed during his last great period.

Mantegna's *Judith and Holofernes*[1]—a small picture in grisaille, with touches of colour—is not only one of the masterpieces of the collection, it is one of the masterpieces of its country and period. The picture is one of a series evidently intended to illustrate the deeds or misdeeds of woman, the companion pictures being the *Samson and Delilah* in the National Gallery of London, and *The Judgement of Solomon* in the Louvre. All three are painted upon linen cut from the same piece, and a crease in each of the two former shows that they were at one time folded together. Paul Kristeller doubts whether this *Judith and Holofernes* be from Mantegna's own hand, but Yriarte and Berenson recognize that here is the work of no scholar, but of Mantegna at his finest. It is difficult to understand Kristeller's doubt, for the Dublin picture is not only the finest of the three as a design, but shows a delicacy of execution quite beyond any of Mantegna's scholars. It was purchased in 1896.

The group is seen against a background of feigned marble, but Mantegna's instinct for perspective and his intense realism have not allowed him to remain strictly within the æsthetic limitations which he set himself. The figures in the group are framed by the open tent door, and the idea of distance is conveyed by the treatment of

[1] Plate I, p. 11.

the interior of the tent, which seems to recede into the wall, while, with the naiveté of the period, Mantegna has emphasised this effect of distance by allowing the foot of the dead warrior to project towards the spectator from within the tent. This slight inconsistency apart, the composition of the group is superb. There is a grave majesty in the figure of Judith. She does not flinch as she calmly places the head of Holofernes in the opened bag. A look of restrained sorrow alone fills her eyes, tempered perhaps with something of contempt. And the design—how fine it is! How perfectly the waving pennon balances the lines of the woman's figure, and the upward pointing falchion! How admirable is the flowing line of the fillet which binds her hair and floats downward upon her shoulders! In the Uffizi there is a drawing, evidently done from the same models and intended as a study for the Dublin picture. Here the Judith has her back to the spectator, making her figure seem slimmer and taller. But the woman is the same—her hair, her features, the very sword she carries in her hand. In both she holds the head of Holofernes by the hair—that wonderful hair which seems, even in death, to retain a fierce energy: but in the drawing the grasp is less sure, the pose less firm. The sketch has more spontaneity, more charm, perhaps, than the finished picture; but for sheer perfection of grouping, of modelling, and above all of line, the latter remains unequalled.

Most visitors to the Dublin Gallery will recall without difficulty the *Portrait of a Gentleman with two Children*,[2] by Moroni, which has been in the collection since 1866. The picture usually goes by the name of *The Widower*, and the tradition that it is a portrait of Moroni himself is strengthened by the fact that the name Albino, the artist's birthplace, appears upon a letter lying on the table beside which the man is seated. The group is not melodramatic—it is saved from that by the instinct of the painter, but the *motif* is there, as clearly as in the famous *Tailor*. It is expressed in the protecting attitude, the sorrowful, haunting eyes, the clinging children.

Interesting among the later acquisitions in the Italian Gallery is the male portrait[3], ascribed to Raffaellino del Garbo,of a young Florentine holding a viol. This portrait strongly resembles the Raffaellino in the Layard collection in Venice, which was once called a portrait of Lorenzo de' Medici, and ascribed to Botticelli. The sitter is evidently a musical amateur. Opinions on the authorship of this picture are curiously divided. Dr. Bode ascribes it to Francesco Cossa, Mr. Berenson, and Mr. Claude Phillips to Ercole Roberti, Dr. Friedlander to Botticelli. In any case it is one of the most interesting portraits of its time and school we possess. It is still in its original frame.

Lorenzo Costa's *Holy Family with St. Joseph*[4] is another picture of considerable interest and it is in curiously fine preservation. The arrangement of the group, though perfectly harmonious, is conventional enough. A bending Madonna who shows in every fold of her drapery, and in the somewhat insipid lines of the face and head, the traditional ideal of the time, a strongly characterized St. Joseph—evidently a portrait—and in the foreground the Holy Child lying on a white cloth, his head upon a bundle of rushes. A delightful feature is the landscape background. The lines of the hills have a fluent rhythm, the trees have some slight suggestion of light

[2] Plate I, p. 11.

[3] Plate II, p. 14.

[4] Plate II, p. 14.

upon their leaves, and the castles in the distance are gently touched by sunlight.

The Dublin Gallery possesses one of the best Palmezzanos in existence, a *Virgin Enthroned with St. John and St. Lucy*[5]. On a cartel at foot of the picture appears the signature and date :—Marchus Palmizanus Pictor [F]orelivi [ensis] fecit MDXIII. In excellence and importance it may be compared with *The Enthroned Madonna with four Saints*, in the Brera, painted in 1493. The Dublin picture is referred to by Lanzi as having been in the possession of Prince Ercolani ; subsequently it was in the collection of Cardinal Fesch, and afterwards in that of the Rev. Walter Davenport Bromley, of Wootton Hall.

More interesting to most modern eyes than the Palmezzano is Zenobio Macchiavelli's treatment of the same subject. The group, which consists of six figures, small life size, is beautifully designed, and shows a reticence of feeling that belongs to the sixteenth rather than the fifteenth century. Not strength, but purity is the dominant note, a purity that is very unconscious and inherent. The Virgin is the centre of interest, a Virgin in whose meek eyes there is an aloofness, a detachment from all that goes on around her, so great that she seems hardly conscious of the Holy Child who stands upon her knee. She is very young, very sweet, and while she holds in her hand a white rose with a golden centre, symbol of her power, she seems to be filled with a sacred shyness, and to be quite unconscious of her dignity as queen of Heaven. The transparent colour of the faces, the golden glories, round the heads, the refinement of feeling which animates the entire group all combine to make this picture one of singular charm.

[5] Plate II, p. 14.

The Museo Civico of Pisa has a Madonna resembling this one, similarly signed, but in very bad condition. Another example of Machiavelli belongs to the Louvre. In the opinion of Sir Walter Armstrong, the picture now ascribed to him in the London National Gallery is possibly the work of his fellow pupil under Benozzo Gozzoli, Giusto d'Andrea.

To the Lombardo-Venetian, Andrea da Solario, is ascribed a half-length portrait of a gentleman in a black cap and cloak,[6] formerly in the collection of Sir William Abdy. It is at present somewhat obscured by over painting, but signs exist—the beautiful background, for instance, is quite pure—that this veil is quite gratuitous and might be easily removed, to the great gain of the picture. The ascription is not undisputed. It has been suggested by Mr. Claude Phillips that the real author of this interesting portrait was the fine Sienese painter, Girolamo del Pacchia.

The gallery contains two examples of Luca Signorelli, a *Flagellation* and a portion of a predella, representing the feast in Simon's house. The latter, which is in perfect condition is an excellent example of Signorelli's best period. The long narrow panel is completely filled with the seated and standing figures, who occupy the space without overcrowding it. The design is noteworthy. The table, with its seated figures is placed not in the centre, but a little to one side, and the main action takes place at the extreme right, where the Magdalen, with dainty outstretched fingers, bends forward to anoint the Saviour's head, holding the alabaster box delicately in her left hand. The balance is kept true by the open door at the opposite side, through which are seen trees and mountains, while the loquacity of the painter finds vent in the group of

[6] Plate II, p. 14.

servants who stand near, and show by their animated gestures their evident enjoyment of the incident. This spirited little picture is a triumph in movement. The lines of the figures as they sway and bend, give an impression of vivid life, and the whole composition is characterised by a spontaneity and freedom of execution which makes it one of the most attractive examples of the master of Cortona to be seen out of Italy. The picture, which is noted by Crowe and Cavalcaselle, was purchased in 1887, and has twice since been exhibited in London.

Not the least notable things in this section of the gallery are replicas of two of Raphael's cartoons—the *Elymas* and *Peter and John at the Beautiful Gate*. They are scarcely inferior to the examples in the Victoria and Albert Museum, and probably originated in the same place and time. They once belonged to Sir Joshua Reynolds, having been acquired by him during one of his tours in the Low Countries. After his death they became the property of a Mr. Nicolay, who bequeathed them to the National Gallery of Ireland. They have been hung by the present director at the end of the great Italian room, where they can be properly seen for the first time.

Amongst other pictures which would deserve longer notice did space permit, are a good and rare Fra Angelica, one of the seven panels of a predella, believed to be that of the high altar of San Marco, an interesting and beautiful Sebastiano Mainardi, which has also been attributed to Francesco Granacci ; a Carpaccio ; the well-known double portrait by Bellini and Bissolo ; two pictures which Sir Walter Armstrong ascribes to the newly discovered Alessandro Oliverio ; and some interesting examples of the later men—Panini, the Canaletti, the Marieschi, and Guardi.

Turning to the schools of the Low Countries, we find the Flemish section represented by examples of Gherardt David, Adrian Keij, Rubens, Jordaens, Van Dyck, Suttermans, Teniers, Coques, Fyt, and a few others of inferior rank. Jordaens is represented by two good pictures, *The Supper at Emmaus*, one of his favourite subjects, and a large and sumptuous canvas described in the catalogue as *An Allegory of Theology*. It might be described as an allegory of the Roman Church, by a member of the Moravian sect, for it is, in truth, a veiled satire. A female, draped in scarlet and seated on a lion, holds a monstrance in her hand. The sacred dove flutters above her head, and child angels hover in the clouds. Below, the Infant Christ, seated on a globe, holds a cross and flaming heart. The large group of adoring saints gaze at the monstrance, to the neglect of the living Christ below. The design is more balanced than usual with Jordaens, while the execution, especially the painting of nude St. Sebastian, is at his highest level.

By Rubens himself there are two full length figures of saints, *St. Dominic* and *St. Francis*, which doubtless formed the wings of a triptych. In both the saint is framed in a rounded doorway. St. Dominic holds a book in his hand, and is accompanied by his emblem, a dog with a torch in his jaws ; St. Francis has a lamb at his feet. In 1871, when the *St. Francis* was purchased for the gallery, the *St. Dominic* was sold to the marquess of Bristol, and was resold by him to the gallery in 1895. Waagen mentions these two pictures as having come to England from Spain. Both are genuine examples of Rubens's own handiwork, which is specially evident in the painting of the feet in the *St. Francis*.





THE WIDOWER, BY G. B. MORONI.



PORTRAIT OF A YOUNG MAN, ATTRIBUTED TO RAFFAELLINO DEL GARBO.



PORTRAIT OF A MAN, ATTRIBUTED TO ANDREA SOLARIO.



HOLY FAMILY WITH ST. JOSEPH, BY LORENZO COSTA.



MADONNA ENTHRONED, BY MARCO PALMEZZANO.

To Adrian Hannemann, whose work is so often ascribed to Vandyke, is attributed an attractive portrait of a lady in a green silk dress, with necklace of pearls. Hannemann, far from being a mere imitator of Vandyke, would appear to have had a strong personality of his own and a vigorous style. Amongst possible examples of his work, Mr. Lionel Cust ranks the Colonel Charles Cavendish and the Viscount Falkland in the Devonshire House collection; but a picture, which in design and treatment more closely resembles this Dublin portrait, is the portrait in the Hermitage of William the Second as a young man, his left hand on his sword and a staff in his right. The Dublin picture, if not by Hannemann, may possibly be by Peter Oliver, who is known to have painted life size portraits as well as the miniatures for which he is more famous. It is said to be a portrait of the grandmother of William the Third —Amelia; daughter of Albert, count of Solms, and wife of Frederick Henry of Nassau, prince of Orange, who was also painted by Mierevelt. In the pose there is a certain elegance, combined with simplicity. The lady looks out of the picture with a frank ingenuous glance, which has something of the naïveté of childhood in it. Her brown eyes are full and soft, and her dark brown hair falls in ringlets on her neck. If by Hannemann, this portrait is one of his most charming works. It is sober in tone, but has a delicate refinement of treatment which is revealed in the handling of the dress no less than in the flesh tints. The painting of the green dress, with its broken surface and the play of light and shadow upon it is extremely good.

The brilliant little portrait of a lady by Gonzalez Coques is another Flemish picture which must find a place in any notice of the masterpieces of the gallery. This little panel was formerly in the collection of Dr. Decordes, and afterwards in that of Vicomte Bernard Du Bus de Gisignies, at whose sale in 1882 it was purchased, at the same time that *The five Senses* was acquired for the London National Gallery. It is a most masterly piece of painting. In size but slightly larger than a miniature, the extraordinary brilliance of the technique is shown not alone in the blue silk gown—a superb piece of painting—but in the delicately modelled face and neck and the expressive hands, with their long slim fingers. The painting of the table-cloth—a more subdued tone of blue —is equally brilliant; the cunning colour modulation brought about by the introduction of a china bowl of flowers—white and blue as they approach the dress, with a touch of vivid scarlet close to the frame —is one of the subtlest touches in this exquisite little panel.

Two rooms in the gallery are devoted to the Dutch pictures of the sixteenth and seventeenth centuries — an interesting, varied and attractive collection in which there is little or nothing that one would willingly miss.

Rembrandt is represented by three acknowledged works, the *Shepherds Reposing*, the *Head of an old Man*, and an early male portrait. Besides these, there is a small panel *A Dutch Interior* at present ascribed to Willem de Poorter, which is so far above that painter's usual work in imagination and quality and has so much in common with the earliest works of Rembrandt, especially with the *Reposo* at the Hague, that the possibility that it, too, should have the greater name below it lingers in the mind.

In his portrait of *A young Man in black Dress and lace Collar*[7] (No. 319)

[7] Plate III., p. 19.

which belongs to his Amsterdam period, Rembrandt has chosen to place his model in strong sunlight, which falls directly upon the face. The picture was bought in 1890, in Brussels, from M. Antoine Dansaert, to whose family it had always belonged, the personage represented being Louis van der Linden, a member of the family. When bought the picture was in an oval frame, and Mr. Doyle in a note says, 'from signs on the back of the panel there can be little doubt but that it had been originally square, and had been cut to suit the frame, in which case the signature had probably been cut away.' This portrait when exhibited at the Brussels loan exhibition of 1882, was described as a 'newly discovered Rembrandt'; it was also shown at the Rembrandt exhibition, at Burlington House in 1899. It is described by both Bode and Michel, and an interesting confirmation of its identity is found in the existence of the famous etched portrait of Jan Antonides van der Linden, of whom we like to think as a relative.

The marvellous little canvas which has been variously called *Gipsies by Moonlight*, *The Rest on the Flight into Egypt*, and *Shepherds reposing at Night*,[8] is one of the smaller masterpieces of the great Dutchman. Everything shows the hand of the master, but it is in the contrast between light and light, and light and shadow, that Rembrandt has concentrated all his skill. The group is resting in a a moonlit landscape on the edge of a sheet of water, beside a fire under lofty trees. In the middle distance a man with a lighted lantern in his hand leads some cattle, while in the further distance a castle is seen on a hill, with lights shining in the windows. This little picture is a *tour de force* in chiaroscuro. The warm and glowing light in the foreground, which gradually loses itself in impenetrable shadow, the pale gleam of the moon above as it emerges from a dark cloud, and the stronger glow of the fire below, by which the moonlight is dominated, the dimness and obscurity through which these lights struggle, vaguely giving an air of mystery to the scene—all this is conveyed with an unerring hand, and the genius of Rembrandt makes itself felt in this little picture as triumphantly as in any of his greater and more famous works. The *Shepherds Reposing* has been engraved by J. Wood and Canot, and is described in all the authoritative catalogues of Rembrandt's works. It was bought for the gallery at the sale of the Stourhead heirlooms for the incredibly small sum of £514, and is now worth at least ten times as much.

To Rembrandt's pupil, Eeckhout, is attributed the fine portrait,[9] No. 107, which is evidently by the same hand as the *Christ blessing little Children* in the English National Gallery, which was once ascribed to Rembrandt. It is a portrait of a man in the prime of life, with black hair falling over his shoulders, and short beard. In sheer dexterity of handling, concentration of purpose, and brilliant rendering of the values, it approaches the work of the painter's master, and if by Eeckhout is probably his finest work. This picture, after being exhibited at the Manchester art treasures exhibition of 1857, was purchased at the sale of the Hadzor collection in 1889. In the same room with the Rembrandts and the Eeckhout hangs the only picture by Frans Hals in the collection—a dashing study of a young fisherman with his basket, holding up a fish, his head thrown back and his mouth open. This brilliant portrait has all Hals' characteristic vigour and

[8] Plate IV, p. 21.

[9] Plate III, p. 19.

freedom of technique. It was engraved by Paul Le Rat, and was purchased at the sale in Paris of the collection of John W. Wilson.

By Terburg there is an interesting male portrait with an inscription on the back setting forth the fact that it was presented by the painter to Herr Hendricksen, of Zwolle, 'als eene kleene gedenknis voor zyn geduldise goedheid zyjn beste model.' This 'slight thank-offering' is a very charming work of art. The young exquisite, whose face is frequently met with in Terburg's interiors, is painted with all the refinement of which Terburg is capable. There is a scrupulous delicacy in the rendering of all the details of the dress, with its sharp contrast of white linen and black velvet. The face is modelled with an almost loving care, and the hand, which is pointed upwards to hold the tassel of the collar, is a charming piece of painting. Extreme delicacy of manipulation is shown in every line. There is something ideally beautiful about this hand; it is liquid in its sweetness, and in the lines of its frail beauty. The portrait is one from which one turns away reluctantly, though one cannot help thinking how much better it would look in an oval frame.

Amongst the other Dutch portraits in the collection are examples of the work of Bartholomeus Van der Helst, and a quite unusually fine example of Jacob Gerritsz Cuyp, the father of the more famous Albert Cuyp. The former, a portrait of an old lady wearing a ruff, is remarkable for its careful finish, and is one of the best known pictures in the collection. In the latter, a portrait of a lady in a black head-dress, there is masterly flesh painting combined with minuteness of detail, and that curious blending of actuality with graceful handling that one finds in so many Dutch portraits. The sober rhythm of the filmy black veil, as it falls on the lady's shoulders is very delicate and attractive; while the solid clumsiness of the chemisette, and the large and unbeautiful hands give an impression of intense realism.

Passing to the painters of interiors, we find that there are three works by Duyster, the most interesting being the circular panel in which a group of soldiers in a barn forms the setting for a full length portrait of a Dutch officer. The design is finely carried out; the patterns formed by the lines of the figures in the background are held together and emphasized by the dominant central figure, on whom the light falls with a delicious glow. The picture, a very early work, of the type formerly attributed to Le Duc, was bought from the earl of Mayo in 1895.

In the *Interior with Figures* by Pieter Codde, No. 321, we have a characteristic example of this painter at his very best. The tall figure of the richly-dressed cavalier, whose back is turned to the spectator, is painted with all Codde's delight in the enamel-like sheen of black satin. The blue tone of the bed curtains is delicious, and the panel has the glint and gleam of a miniature on ivory.

The small De Hooghe which hangs near, *Players at Tric Trac*, is one of the earliest known examples of De Hooghe's work. Three figures are grouped round a table, the light striking two of them with full force, and leaving the third in partial shadow. The painter gets his effect quite simply and directly, and the result is a delicate and very perfect little picture bathed in warm sunlight. The shadows are transparent, and the solid high lights have a jewel-like quality of tone. These early pictures of De Hooghe are very rare, and Sir Walter Armstrong

has pointed out that the same models were used in this picture as in an interior belonging to Mr. Fleischmann, in London, and a third in the possession of Dr. Hofstede de Groot. The Hermitage has an example of the same period in the painter's career. The Dublin picture has a good signature upon it.

There are two pictures by Jan Steen in the collection—the well-known *Village School*, one of his most important works; and an interesting little panel, an interior with two figures, a man who looks on while a woman threads a needle to finish mending her stocking, her bare foot resting on a footstool. The man in this picture is a portrait of the painter.

The picture by Cornelis Troost, an Amsterdam painter who has been described both as the Hogarth and as the Longhi of the Dutch school, is an interesting example of one of the later Dutch masters whose oil pictures are very scarce. In an elaborately decorated room a young man is playing on a flute, while an older man listens with apparent interest. The work is highly finished, all the accessories being painted with great care, the red coat worn by the younger man being specially brilliant in tone.

De Keyser may be studied in two pictures—an interior, No. 469, in which a lady is seated before a fire whose light plays upon her dress, and on that of the cavalier who leans upon her chair, and in the large landscape by Ruijsdael, No. 287, which forms the background for a portrait group of a Dutch family with attendants, whose carriage is drawn up in the foreground. These figures are well drawn, and characteristic of De Keyser's best manner; but one cannot help feeling that one's pleasure in the beauty of the landscape, which is particularly fine in tone, is obscured by this disturbing and unnecessary group, who break in upon what would otherwise have been an harmonious and satisfying conception, with an irritating air of irrelevancy. Composite pictures are rarely a success, and this one must be pronounced an æsthetic failure. Ruijsdael has been frankly sacrificed to De Keyser, and the work has no artistic unity.

Far more satisfactory is the picture by Jacob's uncle, Salomon Ruijsdael, in which a party of travellers is alighting at an inn door. Here the figures take their proper place in the landscape, and one gets a sense of the relative importance of things. This picture, which was bequeathed with several others by Sir Henry Barron in 1901, has style, unity, dignity and a fine design—all the best qualities, in fact, of Dutch landscape painting.

The large landscape, No. 53, which has been in the gallery since 1864 and was formerly attributed to Ruijsdael, is now more justly ascribed to Wauter Knijf, who flourished at Wesel in the middle of the seventeenth century. Knijf's work, which has many points of resemblance with that of Van Goyen, is very scarce, and the Dublin picture is an even better example than the landscape in the Leipsic Museum. Like the latter, it was no doubt once signed, but the signature has been removed, in commerce, to make way for the forged initials of Jacob Ruijsdael. A long winding road with water on either side, leads to a windmill and miller's house. The grey cloudy sky, just lifting after rain, is admirable in tone, and quite atones for the slightly mechanical character of the composition.

Of the sea pieces in the Dutch collection, the small picture by Willem Van de Velde the younger, *Dutch Men of War at Sea*, is worthy of note as a specially good example of this master. The rhythm of the vessels as they lift to the rising wind,





PORTRAIT OF A MAN, BY LECKHOUT



SHEPHERDS REPOSING AT NIGHT, BY REMBRANDT.



LES TOURS DE CARTES, BY CHARDIN.

the extreme delicacy of finish, compared with the breadth of treatment shown in the sky with its rapidly moving clouds, give it a quite unique interest even among Van de Velde's very charming studies of the sea. It once formed part of the famous Clewer Manor collection, and was bought at Christie's in 1876, when that collection was dispersed.

The pictures of the Spanish school include a *St. Anthony* which was exhibited at several exhibitions in mid-Victorian days as a Velazquez, but which is more likely an early work of the younger Herrera. By Goya there is a brilliant portrait of an unknown lady, who may possibly be identical with the beautiful young woman who had sat to the master twenty years or so earlier for the two famous pictures at Madrid, *The maja nude* and *The maja dressed*. If the original of these latter pictures really were the duchess of Alba, as tradition says, the Dublin picture must represent someone else, for the duchess died long before it was painted. But the resemblance is certainly striking. The same head occurs in some of the *Caprichos*, notably in the plate called *Ya tienen asiento*. This portrait was bought in Spain in 1905.

Until quite recently the French school was conspicuous by its absence from the Dublin Gallery, but the acquisition of Chardin's exquisite little group *Les Tours de Cartes*[10] and of Watteau's early pastoral,[11] which the National Art Collections Fund assisted the gallery to purchase in 1904, has begun to remove that reproach. The Chardin, which was bought in 1898, was formerly in the collection of M. Despuechs. It is in perfect condition, which cannot be said of all Chardins, and in every way shows the painter at his best.

Before closing this brief survey, I must just glance at the English collection to draw attention to a very interesting little picture by Hogarth. This is a portrait group of George II, Queen Caroline, Frederick, prince of Wales and his son, afterwards George III, the princess of Hesse and others. It was intended as a sketch for a larger work, which however, was never painted. This portrait group is more or less a fancy composition, as the people introduced were never all alive at the same moment—Queen Caroline died in 1737, while George III was not born until 1738. The picture was formerly in the collection of Mr. G. Ireland, at whose sale in 1811 it was bought by Mr. Vernon. It was afterwards in the Willet collection, so famous for its Hogarths, and in 1874 was purchased at the Whitehead sale. There is a great deal of charm about this delicately painted sketch, with its pale colour and admirable arrangement. The figures have a faint and tremulous dignity. They are like dim ghosts, evocative of a vanished age and a homely splendour. This picture was a great favourite of Whistler's, who used to return to it again and again when he was in Ireland in 1902.

In the space at my command it has been impossible to do more than notice a few of the more interesting pictures in the Irish collection, and these, again, will be added to when Lady Milltown's generous gift, now in course of arrangement, has been submitted to the public. Moreover, I have said nothing about the remarkable collection of about 700 Irish portraits, which include many excellent works of art, and form not the least interesting section of the gallery in Merrion Square.

[10] Plate IV, p. 21.

[11] A Photogravure plate and an account of this picture, by Mr. Claude Phillips, will be found in No. XV of THE BURLINGTON MAGAZINE (June, 1904).

THE SAINT-CLOUD PORCELAIN

BY M. L. SOLON—PART I.

ALL the available facts, conjectures and arguments which can throw a ray of light upon the achievements of the faïencier Louis Potèrat concur in making of Rouen the cradle of an unprecedented style of ceramic ware; we have brought them together in a previous article.[1] Written as an independent notice, the article might, nevertheless, serve as a preface to a general history of the porcelain of France. A correct account of the vicissitudes of the Saint-Cloud factory should form the first chapter, when that history is finally revised. Not that the porcelain made by Chicaneau and his successors could ever be considered as an original growth having no relation to the earlier results obtained at Rouen. It is, however, unquestionable that, in the hands of a potter of great experience and business capabilities, the virtually successful but ill-remunerated experiments of a great inventor developed, at Saint-Cloud, into a well-regulated and prosperous industry. As matters stand at the present day, it is only by reason of the few undoubted specimens of Potèrat's porcelain which have lately turned up that its very existence has not to be relegated into the misty legends of ceramic lore. The productions of the Saint-Cloud manufactory are, on the contrary, sufficiently plentiful to allow of some good representatives of the chief types being easily secured; hence the sustained interest they excite among china collectors.

Fifty years ago the ware and its makers were quite unknown to the French connoisseurs, who, absorbed in the exclusive worship of the Sèvres china, had lost all recollection of the Saint-Cloud porcelain. A telling passage met with in the old English book entitled: 'An Account of a Journey to Paris, in 1698,' by Dr. Martin Lister, made them alive to the necessity of instituting some inquiries on the subject.

The narrative of the learned traveller opens as follows: 'I saw the Potteries of St.-Clou with which I was marvellously well pleased, for I confess I could not distinguish between the Pots made there and the finest china ware I ever saw.' So often has the extract been quoted in full, that it will suffice, here, to summarise its most important parts and to point out certain statements which—so far believed in too implicitly—must now be reconsidered in the light afforded by the discovery of conflicting evidences.

We may agree with the doctor when he expatiates on the beauty of the Saint-Cloud porcelain, for the various types of it that he describes may now be seen represented in our collections. In his estimation, the paintings surpassed those of the Chinese, while the oriental ware did not show a greater smoothness of glaze, or whiteness and transparency of substance. But it is now established that he was mistaken in considering Morin, who conducted him through the works, as the proprietor and head of the concern. He was told by his cicerone that porcelain had been made in the place for twenty-five years, but only during the past three years in its present state of perfection. Now, the name of Morin does not appear in any official document connected with the carrying on of the trade. What his position must have been in the Chicaneaus' works can only be conjectured. It is well known that Morin, a member of the Academy of Sciences, was a chemist of repute. At a time when nothing had been ascertained as to the

[1] THE BURLINGTON MAGAZINE, No. xxvi, May, 1905.



nature of the Chinese porcelain, he had made many experiments to discover its composition. He indited a memoir on the subject, the outcome of his researches, which he read before the French Institute. The memoir was printed at the expense of the Royal Society, and a copy of it deposited in the library ; it has unfortunately disappeared, and no other copy is known to be in existence. In the year 1698, the date of Dr. M. Lister's visit, Pierre I. Chicaneau, the founder of the factory, had been dead for twenty years, and his widow, Barbe Coudray, who held the business in trust for the children, may have taken Morin as a practical manager until they were old enough to assume the direction of the works.

A wonderful accumulation of historical information, sedulously gathered from original sources by Count X. de Chavagnac and the Marquis de Grollier, has lately been brought out by these two passionate admirers of early French china in a substantial volume entitled : 'Histoire des Manufactures Françaises de Porcelaine.' It has a chapter on Saint-Cloud, which strangely modifies or completes all the notions previously entertained on the origin and development of the factory.

We are surprised to find that the presence of the name of one Chicaneau, faïencier, on the roll of the tax-payers of the town of Rouen for the year 1722, has escaped their searching investigations. In our endeavour to trace the sequence of events which would make of the Saint-Cloud porcelain a direct derivation from that of Rouen—a connection virtually established by the complete similitude of the productions of both places—we would fain accept the record as a proof that the Chicaneau family were no strangers to Rouen and to its staple trade.

Pierre Chicaneau, the elder (we write the name as it is spelt on all the official documents bearing the sign-manual of his children ; in other places it appears with a great variety of spelling), was certainly established at Saint-Cloud as a master faïencier before 1670. In that year, according to the accounts of the royal household, he was supplying a number of large white and blue vases for the decoration of the Trianon de Porcelaine. This name had been given to a small hunting lodge built at the extremity of the Versailles park by order of Louis XIV ; a fanciful structure the walls of which disappeared, from ground to roof, under a covering, not of real porcelain, but of sculptured and painted faïence.

Saint-Cloud, a village pleasantly situated on the banks of the Seine, was a coin of vantage for the establishment of a faïence factory of artistic pretentions. It marked the half-way stage where the carosses of the nobility used to stop when repairing to the receptions and festivities held at the court of Versailles. Princes and ladies of high rank were often pleased to enter Chicaneau's well appointed show-rooms, and to inspect for a few moments the work in progress. On such occasions the master, as keen a business man as he was skilful as a potter, never failed to reap a good harvest of compliments and orders. One thing was, however, wanted to still increase the interest that his noble patrons took in the welfare of his enterprise. His ambition was to possess the secret of the oriental porcelain. By a cunning stretch of the signification of the term, white and blue faïence was, then, called porcelain, but the harmless imposition did not deceive anyone. To initiate a course of arduous experiments of more than doubtful issue, was not of absolute necessity. Chicaneau knew of a provincial potter who had triumphed when everybody else

had failed, and could make a ware as purely white and translucid as that imported from the East, but who had good cause to be disappointed with the lack of reward that had attended his efforts; from such a man he knew that he could obtain the means of securing immediate success.

What had been the course followed by Pierre Chicaneau in effecting with L. Potèrat a transaction which not only put him in possession of the precious secret, but moreover gave him full liberty of making open use of the process, in the regular way of trade, without risk of being interfered with for infringement of the privilege, has not transpired. But what is placed beyond a doubt is that before the year 1678—the approximative date of his death—Chicaneau had produced excellent porcelain. All technical difficulties had been so completely mastered that he was able to bequeath to his descendants the fixed recipes of the composition of body and glaze and the safest methods of manufacture.

The early Saint-Cloud porcelain is so materially and artistically similar to the authenticated specimens of that of Rouen that—barring a few exceptional peculiarities due to some accident in the firing—no essential difference can be pointed out between the two. Knowing how heterogeneous and complicated was the composition of the artificial paste, but accepting it as a fact that some lucky chance had once put an ingenious and persevering man on the way to a startling discovery, we can scarcely be brought to believe that mysterious formulas, intricate ways of manipulation, zealously guarded from any prying eye by the discoverer, could suddenly be re-invented at another place and by another man. Chicaneau has made a porcelain absolutely identical with that of L. Potèrat; the most natural explanation of the fact is that he made it from the personal instructions and with the full sanction of the inventor, the two masters having come to an agreement to that effect. We notice that Potèrat, who was at that time prosecuting a course of fierce litigations regarding his sole rights to the making of true porcelain, left Chicaneau to enjoy, unmolested, the benefit of that manufacture. On the other hand, the latter never attempted during his lifetime to assert his claims to the discovery and to protect his interest in it by applying, as was customary in such cases, for the grant of a royal privilege.

Some confusion has prevailed in all the notices previously written on the Saint-Cloud factory owing to the numerous members of the Chicaneau and Trou families, who have each played a somewhat undetermined part in its history. A complete pedigree of both families, grounded upon exhaustive researches made through the national archives and parochial registers, has been drawn, at the cost of infinite trouble, by Count X. de Chavagnac. With its assistance, many important dates have been fixed, and not a few incorrect statements may be rectified. Let the indefatigable historian of the French porcelain receive here our sincere thanks for the assistance that his work has given us in the framing of the present sketch.

(To be concluded.)

THE NATION'S NEW RAPHAEL

BY HERBERT COOK, F.S.A.

IN 1857 the art treasures of all England were brought together at Manchester. On that famous occasion there was exhibited for the first time a painting by Raphael known as the *Madonna della Torre*, or *Madonna of the Tower*, whose owner, Mr. R. J. Mackintosh, son of the historian, and recorder of Bombay, had purchased it the previous year at the sale of the collection of the poet Rogers. For forty-five years afterwards the picture was lost to sight, until Miss Mackintosh, to whom it had passed on the death of her father, consented to exhibit it once more, and in 1902 the modern generation saw it at the winter exhibition of Old Masters at the Royal Academy. Through the generosity of the same lady, Raphael's picture has now passed into the nation's keeping, and has thus found a final and fitting resting-place in the National Gallery. So much for its recent history.

The verdict passed upon it as a work of art by modern critics and writers of repute is remarkably unanimous. It may be worth recalling these critical opinions. Waagen, describing the picture when it was still in Mr. Rogers' possession in 1854, states (ii., 76) :—

'The expression of joyousness in the child is very pleasing. The grey colour of the underdress of the Virgin, with the red sleeves, forms an agreeable harmony with the blue mantle. Judging from the character and drawing, the composition may be assigned to the early period of Raphael's residence at Rome. In other respects this picture admits of no judgment; many parts having become quite flat by cleaning, and others being painted over. The landscape is in a blue-greenish tone, differing from Raphael's manner.'

Passavant followed in 1860, and duly notes the painting as a genuine though damaged original, the several old copies of which he also enumerates.

Then came the period of eclipse, during which no one appears to have seen the picture, for in 1882 Crowe and Cavalcaselle write thus :—[1]

'To the Rogers "Madonna" we turn as to a lost example of the master. The kindly poet who was so pleased to own it died, and for a season a fortunate purchaser consented to its public exhibition. But since 1857, when the art treasures of all England were brought together at Manchester, no one had the privilege of seeing it. Yet our memory still clings to this masterpiece as embodying the feeling and tenderness of the Florentine period manifested in the *Madonna del Gran Duca* and the *Virgin of Casa Tempi*, combined with the dignity and elevation that characterise the later *Madonna del Pesce*. Though different in many ways from all these, the Rogers "Madonna" is marked at once as being of Raphael's early Roman period by the greater breadth of its style, the grander forms of the figures, and the richness of dress which the master first appreciated after he witnessed the splendours of the Vatican. But for the variegated head-gear, veil and puffed sleeve, one might say that the group is a simple one of a mother and child in a landscape. . . . The action is the more charming as the Virgin gazes at the Boy with a delicious fondness, whilst he looks out of the picture with a smile as if unconscious of all but the joy of the moment. The pleasure with which this picture fills the spectator would be without alloy but for the state to which it was reduced by accidents and repairs.'

In Sir Henry Layard's edition of Kugler (1887) the date 1512 is adopted, and this comment made :—

'The picture has now lost its surface, and is interesting in a technical point of view on account of the bright reddish under-tint which is apparent.'

A small outline sketch is also given, but the first photographic reproduction appears in 'Raphael's Madonnas and other great pictures,' by Karl Károly,[2] followed in 1900 by an article published in the *Gazette des Beaux-Arts*, in which the seven or eight authentic Raphaels in private possession in England are illustrated. The writer confirms what he then wrote :—

'La Madone de Miss Mackintosh est un très beau tableau, plein du charme intense et du senti-

[1] 'Life of Raphael,' ii., 132.
[2] Bell and Sons, 1894, with text.

ment raphaélesques. Elle n'a pas été montrée publiquement depuis 1857, date où elle figura à l'exposition de Manchester, et peu de personnes savent ce qu'elle est devenue depuis. La reproduction que nous en donnons sera donc la bienvenue. L'état de conservation de l'œuvre est loin d'être satisfaisant . . . Raphael possède vraiment le secret de l'éternelle beauté, que ne peuvent détruire les ravages du temps ni les restaurateurs.'

Then came its reappearance at the 'Old Masters' at the Royal Academy in 1902, and the gist of the press criticisms at the time was that the picture was a damaged but genuine work by Raphael. Mr. Bernhard Berenson gives a guarded adhesion to this view :—

'Without discussing how much of this picture came from Raphael's own hand, and whether a more authentic version ever existed, it certainly is the least unworthy of the master among all the versions known to me.'

Finally, Julia Cartwright (Mrs. Ady) in the latest 'Life of Raphael'[4] adds :—

'The motive of the child standing on a parapet was common in Venetian art, and was probably suggested to Raphael by his friend Sebastiano del Piombo. Unfortunately this once lovely work has suffered terribly from neglect and repaint, but not even the restorer's hand has been able wholly to destroy the exquisite charm and tenderness of Raphael's original design.'

With such a weight of collective testimony behind it, the *Madonna of the Tower* can brave the hostile criticism of the modern few who disparage what they cannot appreciate, and disdain beauty because of its imperfections.

As to the earliest history of the picture we are in the region of conjecture. Mrs. Ady puts forward the theory—[5]

'it is quite possible that this picture was the *Little Virgin and Christ* by Raphael, mentioned in the inventory of King Charles I.'s sale, and valued on that occasion at the high price of £800. This *quadretto*, as it was called, came from Mantua, and may have been the very painting which Isabella d'Este ordered in 1515, but which Castiglione discovered to be still unfinished four years later. In all probability it remained in the same state at the time of Raphael's death, and was afterwards completed by other hands.'

But this double conjecture can hardly be sustained, as 1515 seems to be too late a date. 1512 (as given by Kugler) is probably right, that is to say, just at the time when Sebastiano del Piombo had arrived in Rome from Venice, and Raphael's style reflects a certain extraneous influence to be attributed to contact with the Venetian master. Certain it is that the composition acquired early popularity, for Domenico Alfani embodied it in his altarpiece of 1518, now in the gallery at Perugia, and a contemporary copy was made by one of Raphael's own pupils and now hangs in the Borghese gallery. Later, in the seventeenth century, Sassoferrato copied it twice (Borghese and Leuchtenberg galleries), and Carlo Ceresa (1609-1679) has a version of it in the gallery at Bergamo. It is curious to note that these copies have no landscape background. Other versions again exist in the Palazzo Albani in Rome, and in the Esterhazy gallery at Vienna.

How the picture eventually passed into the Orleans gallery is not known, but it was sold from there at the end of the eighteenth century to Mr. Willett for £150, and passed through Mr. Henry Hope's sale into the collection of Mr. Samuel Rogers, at whose death, in 1856, it was bought, as before mentioned, by Mr. Mackintosh for 480 guineas.

It is a happy augury that the generous intention of the donor has matured at the very moment when the new directorate of the National Gallery is just inaugurated, and we suspect that both Sir Edward Poynter and Sir Charles Holroyd deserve the thanks of the nation in a degree second only to the generous benefactress herself.

[3] 'Study and Criticism of Italian Art,' ii., 46 (1902) with illustrations of the picture and the British Museum cartoon *en face*.

[4] Duckworth and Co., 1906.

[5] *Op. cit.*, p. 142.

[6] The interchange of style between Raphael and Sebastiano in those years 1512-18 has led, as is well known, to a terrible confusion between the two, of which the *Fornarina* (in the Uffizi) is the leading case. But the matter is by no means so simply disposed of, even yet, as some assert.

ON A FOURTEENTH CENTURY SKETCHBOOK.

BY ROGER E. FRY.

MR. J. PIERPONT MORGAN has recently acquired in Paris an object of singular importance for the study of later mediaeval painting. It is nothing less than a sketchbook which belonged to a great artist of the latter part of the fourteenth century. So rare a survival of the actual apparatus of a mediaeval painter cannot but have a sentimental interest over and above its extraordinary æsthetic qualities. It is scarcely too much to say of it that it takes for the fourteenth century the same place that the album of Villars de Honnecourt occupies in the art of the thirteenth.

The drawings of this minute book are here reproduced in their entirety, and of the actual size of the originals, but before discussing them it will be well to give a short description of the book itself. It consists of six panels of boxwood, about $5\frac{1}{8}$ in. long by $2\frac{3}{4}$ in. broad. Of these the two outer ones, which form the covers, are about $\frac{1}{4}$ in. thick, while the 'leaves' which make up the body of the book are extremely thin pieces of boxwood. They are all finished to a perfect evenness of surface, and are held together by thin strips of parchment glued along the inner edges. These appear in the centre of the accompanying reproductions, each of which represents the book as seen when opened quite flat.

The boxwood has been treated, except on the outsides of the covers (which are polished), with a thin, sometimes scarcely perceptible, wash of gouache in order to take the impression of the silverpoint with which these drawings were executed.[1] On the outside the book has been backed with a thin strip of dark green leather at some later period, probably in the eighteenth century, when the leather case in which it is now kept was made; but, with this exception, the book is throughout in its original condition. Except that the book was bought recently in Rome from a private owner, no history of it is obtainable, and we are, therefore, thrown entirely upon internal evidence for our determination of its origin.

It will be well, therefore, to devote to the contents a short description to supplement the illustrations.

On the first page (Plate 1)—*i.e.*, on the back of the outer cover—we have the most elaborate design in the book. The Virgin is seated upon a cushioned seat holding the Child in both hands. The Child is writing upon a scroll which lies upon his knee and passes out of the composition to the left. In this drawing the gouache ground is laid thickly upon the figures, and the background is left plain wood. Upon this thick ground the artist has modelled his figures and the intricate design of his drapery with the utmost elaboration and finish, and with a certainty of hand which even the marvels of contemporary miniature painting would scarcely prepare us to expect.

The next (Plate 1) shows us the heads and vaguely indicated bodies of four figures. To the left is a youthful king, near him and inclined towards him a beautiful lady whose hair is elaborately coifed in a peculiar fashion with plaited coils hanging over the ears; she wears a crown of foliage. Behind and to the right are two elder men, one of whom presses forward and is held back by the other, who is crowned with flowers and leaves.

(Plate 2). To the left a head of Christ, as seen in the Veronica paintings. The original drawing has here been scribbled over by a later and incompetent hand. To the right are four studies of youthful heads with curled hair; the partially finished head in the centre has also suffered from clumsy retouching.

The next, which would be on Plate 2 in our series, is a blank—the only one in the book—and is, therefore, omitted.

(Plate 1). Scene from a *bal masqué*. To the left a man dressed up as a wild man of the woods, his body completely covered with hair, is dancing with a fashionably dressed lady. He has taken away her garland of leaves and holds it at a distance in his left hand, while she, to punish him, flicks his face with her forefinger and thumb. To the right another 'savage' is playing with two other ladies.

(Plate 1). To the left a lady seated among trees, to the right a knight kneeling in adoration, behind, vague indications of a crowned figure, and of a figure riding upon a horse.

It is not clear whether the right and left side of this page have any connection, whether the knight is kneeling before his mistress or whether, as I am inclined to think, the right hand side is a first study for a composition of the *Adoration of the Magi*.

(Plate 2). Three standing figures, for the most part studies of drapery. In the centre figure the pose and cast of drapery suggest a study from classic sculpture.

(Plate 2). Two knights jousting, or rather two studies of knights; the one to the right jousting with a lance, the other engaged in a tourney with a sword, which is attached to his armour by a chain.

The knight to the left has besides his armour and shield a *cotte d'armes* with 'tails' which stream

[1] The technique is, therefore, almost identical with that which is employed in drawing for woodcutting upon the block.

out behind him on either side. His horse is caparisoned in a *housse* which covers the head and hangs down in front on either side considerably more than at the back. The other knight has no *cotte d'armes*, and his horse besides being somewhat differently caparisoned has a head-piece with a projecting spike and a *barde* of plate armour over the neck. Both knights have the peculiar saddle which was especially constructed for jousting, with a large structure in front, the *hourd* to protect the thighs, and a high iron support behind, the *bâte de troussequin*. They stand upright in their short stirrups and lean back against this structure so as to resist the shock of the opponent's lance and so as to be free to manipulate their own weapons well above the horse's head. To the extreme right of this page will be seen the faint trace of an attempted copy by the 'scribbler' of the right hand knight.

(Plate 2). A cavalier and lady seated and a study of foliated ornament.

(Plate 2). Study of a woman's head in an elaborate coiffure. To the right a clumsy copy by the 'scribbler' of the king's head in Plate 1.

The result of this examination of the contents is to leave us in little doubt of the place of origin and approximate date of this precious work. That the work is that of a miniaturist working in France is clear from the style of the Virgin and Child. That he was an inmate of the court we may conclude from the studies of the *bal masqué* and the tourney. The costumes of the ladies are such as were worn towards the end of the 14th century in France, from about 1370—1390. The same date and place is borne out by the jousting knights, every detail of whose equipment agrees with the fashions given by Viollet le Duc as obtaining from 1370 onwards.

These indications are also borne out by the style of the designs apart from their matter. Even though it may seem rash I should be inclined to fix the date even more precisely. The whole atmosphere of these scenes of court revelry, with their peculiar note of gallantry and elegance, seems to belong exactly to the early years of the reign of Charles VI, *le bien aimé*, before the clouds of melancholia settled upon his spirit. Certainly at no other time in the fourteenth century would an artist have been likely to have such opportunities for depicting pageants and revels, since as we know from Froissart's description of the king's marriage ceremonies in 1389 the young king introduced the fashion of elaborate and artistic entertainments comparable to the Italian pageants of the fifteenth century. Such scenes as our artist sketched fit, then, better with the character of court life under Charles VI[2] than with the more sober and serious manners of Charles V. This would give us 1380 as our earliest date, while 1393 might for other reasons be considered the latest. For in that year occurred the great tragedy at just such a revel of 'savages' as we see depicted in Plate 1, and one can scarcely suppose that after that event, apart from the break up of the court life owing to the king's madness, the subject of masques of 'savages' would be an agreeable one to the artist's patrons.

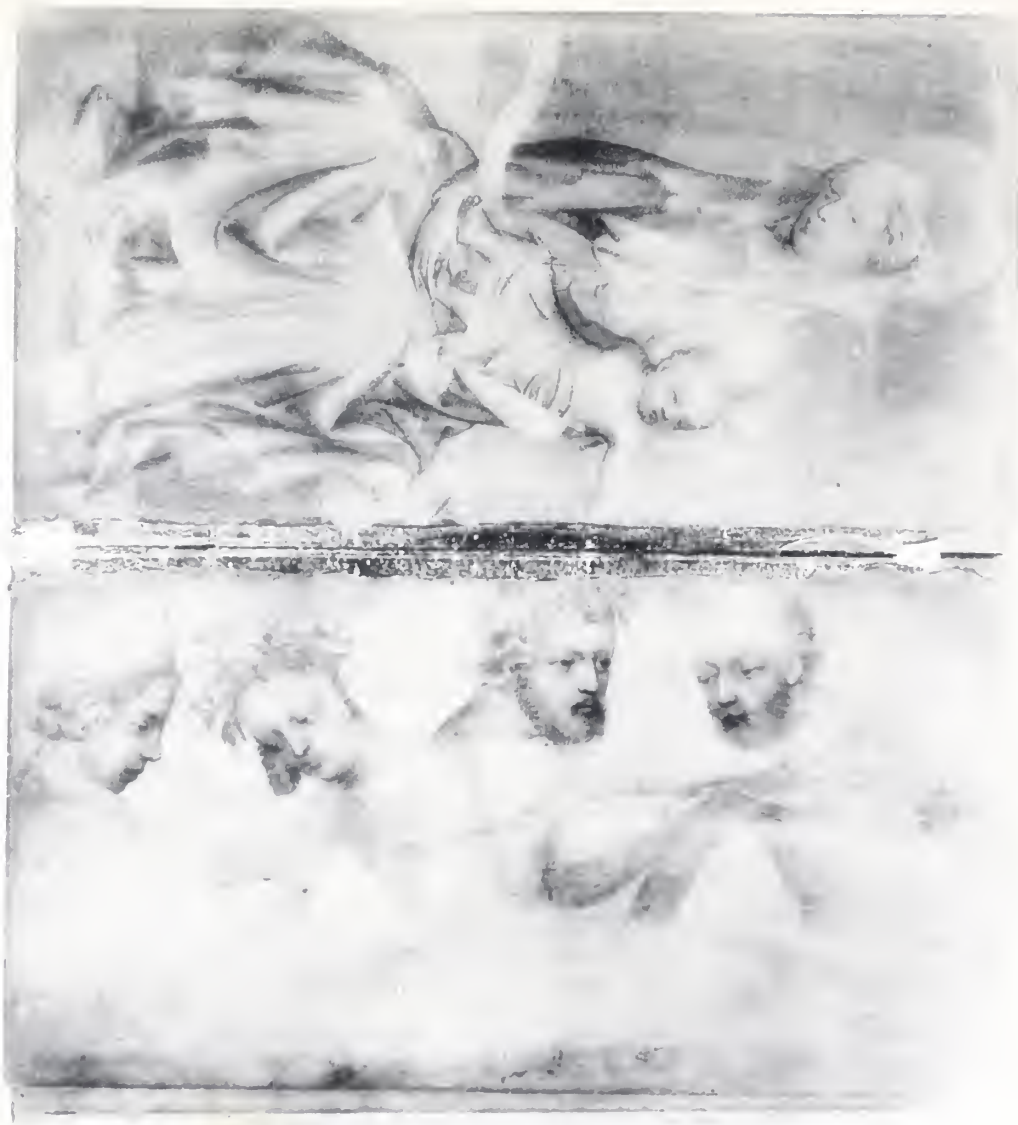
The story of that tragedy as related in Froissart, affords such a perfect commentary on this drawing that I must be excused for describing it briefly. It was at the marriage of a young Chevalier de Vermandois to one of the queen's ladies on the Tuesday before Candlemas, 1393, at the Hôtel de St. Pol in Paris, that a certain Hugonin de Guisays to enliven the festivity, and especially the king, who was already showing signs of his illness, *fit pourvoir six cottes de toiles et mettre à part dedans une chambre et porter et semer sus delié lin (tow) et les cottes couvertes de delié lin en forme et conleurs de cheveux.* The king and five others put them on, and when they were *enjoins et cousns dedans ils se montroient être hommes sauvages, car ils estoient tous chargés de poils du chef jusques à la plante du pied.* Before they appeared one of the young courtiers suggested the danger of fire, and an order was sent from the king to have all torches moved away, but the duke of Orleans came in with a following bearing six torches after the order had been given, and remained ignorant of the intended revel. Then the six savages danced into the hall, prepared, as our drawing suggests, and as the monk of St. Denis says of similar occasions, '*de faire impunément mille folies et d'emprnnter avec des habits extravagans la liberté de dire des vilenies.*' The duke of Orleans in his curiosity to find out who the masquers were, brought a torch near, and instantly all except the king were enveloped in flame, and only one escaped by leaping into a tank of water in which the dishes had been washed. The king was saved by the presence of mind of the duchess of Berri, who protected him with her skirts, but the shock determined his madness.

It is true that, though not expressly so stated, one would gather from Froissart's account that the idea of a *bal des sauvages*, was an original and spontaneous invention on the part of Hugonin de Guisays, and indeed I can find no account of such a revel before this date,[3] but it is hardly likely that the drawing in Mr. Pierpont Morgan's sketchbook could illustrate the tragic event of 1393 in so light-hearted a spirit, so that it is easier to suppose that Hugonin

[2] It may even be possible that in the young king seen in Plate 1, we have an idealised and schematic portrait of Charles VI himself.

[3] The fashion, however, continued in spite of this catastrophe as may be seen in a fifteenth century tapestry in the church of Notre Dame de Nantilly at Saumur. *Exposition Rétrospective de* 1900. No. 3165.





A FOURTEENTH CENTURY SKETCH BOOK, ATTRIBUTED TO ANDRÉ BEAUNEVEU. IN THE POSSESSION OF MR. J. PIERPONT MORGAN.

PLATE I.











A FOURTEENTH CENTURY SKETCH BOOK; ATTRIBUTED TO ANDRÈ BEAUNEVEU. IN THE POSSESSION OF MR. J. PIERPONT MORGAN.

PLATE II.

merely improvised somewhat suddenly and unexpectedly a form of entertainment that was already well known, and of which our artist had seen previous examples.

Having fixed approximately the date and place of origin of the sketchbook, we are in a position to go further and consider which of the miniaturists of the French court was the actual author. Two of these at once occur to me as likely, Jacquemart de Hesdin and André Beauneveu, and an examination of the chief works attributable to the two in the Bibliothéque Nationale, leaves no doubt in my own mind that André Beauneveu was indeed the artist who created these unique visions of the contemporary life of mediæval France.

André Beauneveu is known to us chiefly from a passage in Froissart, which is of such importance that I will quote it in full. In the Chronicles of the year 1390 he says :—*Encore se tenoit il le duc* (i.e. *le duc de Berri*) *à Meun-sur-Yèvre et s'y tint plus de trois sepmaines et devisait au maistre de ses ouvriers de taille et de peinture, Maistre Audré Beauuepveu, à faire de nouvelles imaiges et peintures, car en telles choses avoit il grandement sa fantaisie de toujours ouvrer de taille et de peinture ; et il etoit bien addressé, car dessus ce Maistre Andrieu n'avoit pour lors meilleur, ni le pareil, en nulles terres ni de qui tant de bons ouvrages fussent demeurés en France on en Haiuaut, dont il était de natiou,*[4] *et au royaume d'Engleterre.*

Hitherto this high-sounding eulogy has appeared greatly exaggerated, at least, as regards Beauneveu's painting, for the only works which have been certainly attributable to him are the prophets and apostles at the beginning of the MS. Français 13,091 of the Bibliothèque Nationale. These are evidently late works, and if we may judge by the great differences in quality, largely carried out by pupils, though clearly designed by the master's hand. A few of these have been reproduced in the 'Monuments et Mémoires de la Fondation Piot,' Vol. III, but no one ought to judge of Beauneveu's power as an artist from these rather inadequate renderings.

With these few miniatures as a point of departure, critics have been able to point to two other miniatures in MS. No. 719 in the Bibliothèque Royale at Brussels. The MS. is a 'Très riches heures,' and belonged to the duke of Berri, who is represented in one of them kneeling, and accompanied by St. John the Baptist and St. Andrew. The other is a Virgin and Child, which corresponds in a remarkable manner with the Virgin at the beginning of Mr. Pierpont Morgan's sketchbook. This is reproduced on page 56 of 'La Renaissance septentrionale,' by Fierens-Gevaert, and a comparison of the two will leave no doubt that while the figure in the sketchbook is much the finer of the two, they are, nevertheless, by the same hand. We notice the same peculiarity of the separated and elongated fingers, the same rather unusual treatment of the scroll, the same elaborate involution of the draperies, the same method of disposing the Virgin's robe over the cushion.[5]

Yet another series of miniatures, described by M. Durrieu in 'Le Manuscrit,' Vol. I, p. 85-90, are clearly by Beauneveu. They occur at intervals in a MS. generally known as the 'Petites Heures du duc d'Anjou' (Lat. 18,014 of the Bibliothèque Nationale) ; but according to M. Delisle, really one of the duke of Berri's books. Here at last we see Beauneveu at the height of his power, an artist of consummate ability, gifted with a marvellous sense of linear rhythm and an innovator in the direction of more plastic relief. He aims, too, at a far greater subtlety in the gradations of his modelling than any of his contemporaries, and this is of capital importance in view of the designs in Mr. Morgan's sketchbook.

In this MS. one should compare the Virgin and Child on f. 198 b with that here reproduced. Once more the peculiar design of the drapery will establish the identity of authorship.

Another striking analogy is to be found on f. 212 b, where the dancing Salome has precisely the same coiffure as we find in the first plate of our illustrations, and where the scene is treated with just that sentiment for the elegance of contemporary court life which is so remarkable and, at this period, so novel a characteristic of Mr. Morgan's sketchbook.[6]

If, then, I am right in my conclusion that André Beauneveu was the author of this unique series of silver-point drawings, we are in a position fully to endorse the verdict of his contemporaries as preserved for us in Froissart's pages, for the author of these designs shows himself not only as a supreme master of that linear design which had been till now the basis of the miniaturist's art, but as having a sense of plastic relief treated pictorially,

[4] In spite of this I have taken the liberty of speaking of Beauneveu as a French artist, for, whatever his birth, like so many foreign artists of the time he became completely Gallicized, and our sketchbook could only have been produced in the surroundings of a French court.

[5] A characteristic which later on appears in Italy in the works of Lorenzo Monaco, Gentile da Fabriano, and Masolino, and may well have been learned by the first of these from Beauneveu's designs.

[6] The 'Petites Heures du duc d'Anjou' contains also paintings by Beauneveu's contemporary, Jacquemart de Hesdin, but the comparison is altogether in favour of the former artist. The miniatures end on f. 288 b with a miniature by one of the De Limbourgs, an interesting collocation, which may suggest in connection with our sketchbook how much Beauneveu may have been a precursor of the new naturalism. I give a list of those miniatures which I should attribute to Beauneveu himself in this volume :—F. 17, *St. Louis on His Deathbed* ; f. 32 b, *Visitation* ; 42 b, *Adoration* ; 137 b, *Trinity*, decisive for the attribution to Beauneveu ; 198 b, *Virgin and Child* ; 212 b, *Salome*.

which was altogether new to the artist of the fourteenth century. He has, moreover, an extraordinary sense of what that new relief can express in the rendering of character and mood in the human face. Character and dramatic purpose had, indeed, long before been marvellously conveyed by pose and gesture of the body as a whole, but in this sketchbook we see a predilection for the elaborate treatment of the head which surprises us. When we look at the subtlety of gradation, at the *sfumato* of these heads, and appreciate the psychological imagination revealed in them we can scarcely believe we are looking at the work of an artist who died between 1402 and 1413, while Masaccio and Lorenzo Monaco were still living, so far does this French artist antedate the movement of Italian art in this particular, so completely does he show himself as moving, tentatively and unscientifically, no doubt, but still as moving in the direction taken by Verrocchio and Leonardo a hundred years later.

Much as even the most careful reproductions fall below the beauty of this rare original, it is scarcely necessary to waste words in pointing out its extraordinary æsthetic qualities, but it is hardly too much to say that it throws a new light upon our conception of fourteenth-century French artists, giving us an increased idea of their range of sympathy, of their control of the means of expression, of their self-consciousness, and of their modernity of sentiment.

A word must be added upon the purpose of this sketchbook. How far was it in the modern sense a sketchbook for taking notes directly from nature, and how far a pattern-book which either the artist or his pupils used in carrying out their finished and elaborate compositions? A full discussion of such mediaeval pattern-books as exist will be found in Julius von Schlosser's 'Zur Kenntnis der Künstlerischen Ueberlieferung im Späten Mittelalter.' Wien, 1903. A comparison with these will show that while there is considerable likeness, Mr. Morgan's sketchbook is less complete, less formal, a more intimate and personal production than those which he describes. The figure of the Virgin and Child, reproduced (Plate 1), is obviously so complete that it may well have been intended as such a model to be copied with variations in the illumination of manuscripts, but no other one of the drawings has this complete character, and while there is much material that the miniaturist could make use of, it is informal in treatment and casual in arrangement. These drawings, in fact, betray a direct interest in life for its own sake which implies a more intimate and private use than the typical mediaeval model-book. It would, however, be a mistake to suppose that the artist used his tablets quite as a modern artist might for rapid indications taken on the spot. The drawings here, informal and incomplete though they are, were evidently undertaken with the utmost deliberation and carried out with a minuteness and perfection which could not be surpassed in the miniatures for which they might serve as studies.

If, then, we call this a model-book rather than a sketchbook, it differs essentially from the Viennese example in that here the material is for the most part taken from life, and not translated into the typical forms of the miniaturist's art. The artist left that work of translation into the scheme of miniature design to be done in the illumination itself. Beauneveu himself might have used such a book to good purpose, it would, with the exception of the first drawing, have been of little use to a merely imitative craftsman. It is precisely this immediate reaction of the artist to the scenes of contemporary life that gives to this book its transcendent interest and charm.

THE PORTRAITS OF MARY QUEEN OF SCOTS[1]

BY LIONEL CUST, M.V.O., AND MISS K. MARTIN.

It is now three years since the present writer was able to complete, and Mr. John Murray to issue, the 'Notes on the Authentic Portraits of Mary, Queen of Scots,' which had for the greater part been collected by the late Sir George Scharf, K.C.B., director of the National Portrait Gallery. In compiling these 'Notes' it was Scharf's object, and that of the present writer, to try and ascertain from the portraits, which claimed to give the likeness of Mary Stuart, what her personal appearance really and truly was. For this purpose it was necessary to examine the greater part of these portraits, in order not to leave any stone unturned during the progress of this research.

Since the publication of the 'Notes,' a publication *en luxe* has been issued by Mr. J. J. Foster, entitled 'The True Portraiture of Mary, Queen of Scots,' a book which is valuable for the size and excellence of the plates which illustrate it, rather than for the soundness of the author's conclusions.

The latest explorer in this mine has been Mr. Andrew Lang, the acute and indefatigable detective of Scottish history, to whom the subject is not only a labour of love, but also of patriotic interest. Mr. Lang's enthusiasm has carried him before now further into the by-ways, the

[1] *Portraits and Jewels of Mary Stuart.* By Andrew Lang. Glasgow: MacLehose. 1906.

cul-de-sacs, and the *oubliettes* of Scottish history than any other writer. It is the more satisfactory, therefore, to find that so far as the question of the actual personal appearance of Mary Stuart is concerned, Mr. Lang is in accord with Scharf and with the present writer. Mr. Lang, however, like a chivalrous knight, still yearns to be bewitched by his mistress's beauty, and in this quest he has not always escaped the fate of many knights-errant.

In this volume Mr. Lang has made a few interesting contributions to the list of authentic or possibly authentic portraits of the Scottish queen. It must be admitted that, where so mighty a hunter as Mr. Lang can only bring home such small game, the chances of other sportsmen on the same ground are very slight. Mr. Lang has published some very precious extracts from inventories and other documents relating to the household, and especially the jewels, which appertained to the Scottish queen. These details afford some possible clue to the portraits of Mary Stuart, but the identification of jewels in a portrait of this period is a matter of uncertainty. Mr. Lang very properly quotes M. Henri Bouchot's remarks on the crayon portraits done in France at this period, and the careful notes made in some of these drawings of the jewels worn by the sitter. It is, however, difficult to be certain to what extent the painters, who seldom had more than the original sketch or the notes thereon to work from, aimed at any sort of accuracy in the jewels with which they adorned the subject of their portrait. It was an age when jewellery was the fashion, and was worn with profuseness and prodigality. It is possible occasionally to identify certain individual jewels in which the goldsmith's craft or that of the cameo or intaglio-cutter was as important as the actual precious stones. Jewels, however, were continually set or re-set according to the fancy of their owner, or perhaps of the goldsmith at court. If a lady is found wearing 'a necklet of table stones, alternating with jewels of four great pearls, two above two,' and on another occasion 'a belt of large jewels of gold containing alternately two great round pearls, one above the other, and a large oblong dark table stone, ruby, diamond, emerald, or sapphire,' it may be assumed that these jewels are the same stones in a different setting, unless they have been rearranged by the painter himself at his own discretion. Except in certain individual cases, too much reliance cannot be put on the jewels and similar accessories as aids to the identification of the person represented.

Mr. Lang has discovered such an individual case in the case of Mary Stuart, who, according to an inventory of 1561, first published in 1863, possessed, among other jewels, 'A thouret of pearls in which there are thirty-three pearls and nine pendants,' and another 'thouret of large pearls, in which there are forty-nine pearls.' These *tours* or *tourets* of pearls, and Mary had about a dozen others, were used as an edging to the great wired gauze veil, or *heuk*, which is a characteristic feature of Mary Stuart's costume, and appears in a simpler form in the portraits of her captivity. A similar *tour*, with the pearls, as described, and innumerable other jewels, are found in a small portrait acquired within recent times by the earl of Leven and Melville, and now at Roehampton House. This portrait, which was exhibited at South Kensington in 1866, was known to Scharf, but condemned by him as a later production not worthy of much detailed notice. The discovery of the entries about Mary's jewels, now quoted by Mr. Lang, casts a new light on this portrait, and invests it with an interest to which its artistic merit did not seem previously to give it a title. On this subject Mr. Lang enters on a bit of special pleading, which is worthy of everybody's study, and the importance of which cannot be gainsayed. Where Mr. Lang, and with him Mr. Foster, or perhaps Mr. Lang guided by Mr. Foster, goes astray, is that in order to complete his argument and crown his ingenuity by proof, he is compelled to accept the actual Leven and Melville portrait as a contemporary painting, and even goes so far as to attribute it to Jean de Court, who, as Mr. Lang has discovered, was a member of Mary's household, '*Valet de Chambre, Jehan de Court, peintre*,' in 1566-7, about the date of the aforesaid inventories. It is difficult to think that any student of painting, after examining the Leven and Melville portrait at Roehampton, would agree with Mr. Foster that 'the work is of the school of Janet,' or even that 'the *technique* of the work is first-rate,' or that 'it may have been painted in Scotland.' Mr. Lang makes merry over the suggestion offered by the present writer that the Leven and Melville portrait may be 'A later portrait, made up in the seventeenth century under the direction of some person who knew by personal association, or by tradition, the special jewels in which Mary Stuart arrayed herself in the heyday of her beauty and prosperity'; but after reading Mr. Lang's most interesting and ingenious argument, the above suggestion is again advanced with intrepidity.

Taking, however, a review of Mr. Lang's book, some idea should be given of any real additions to the true portraiture of Mary Stuart. To the list of 'Early Portraits Done in France' Mr. Lang can make no addition of importance. He alludes to a second version of the portrait in the Jones collection, founded on the drawing of 1558-9 in the Bibliothèque Nationale, at Paris, a portrait to which the present writer's attention was called by H.R.H. Princess Louise, duchess of Argyll, and

which appears to be an authentic likeness of the queen, but not a new one. Mr. Lang's critical faculties have not, however, enabled him to see that the wax medallion in the Breslau museum, which he reproduces, is, as should have been expected, merely copied from the engraving published in 1559 by Hieronymus Cock. It is a pleasure, however, to be able to agree with Mr. Lang in restoring to the list of authentic portraits of Mary Stuart the really exquisite miniature portrait in a white dress lined with ermine belonging to the duke of Portland at Welbeck. The words inscribed on the portrait, *Virtutis amore*, which are probably, as Mr. Lang points out, an anagram for *Marie Stouart*, help to authenticate the miniature, and to establish it as one of the most precious likenesses of the queen. Mr. Lang, however, is probably in error when he ascribes this to the period when she was queen of France. The portrait has the appearance of one recovering from a long illness. To the present writer it seems more probable that this likeness was taken during Mary's recovery from her dangerous illness at Jedburgh in 1566, a few months after the birth of her son. It should be noted that it was precisely at this date that the painter, Jean de Court, appears as a member of the queen's household. It would be more reasonable to attribute to Jean de Court, a painter of queens and princesses, this exquisite miniature painting, than the rather mechanical elaboration of the Leven and Melville portrait. Miniature painting was practised as an art in Paris at this period, and Nicholas Hilliard himself visited Paris, either to teach or to perfect his art.

It is evident from the labours of Mr. Lang and Mr. Foster, to say nothing of M. Dimier or M. Bouchot, in France, that the mine for the portraits of Mary Stuart has been fairly worked out. Such additions as may be made to the list are likely to be portraits in miniature, whether encased in a jewel or not. These jewels are interesting, on their own account, for their sentiment as well as for the beauty of their execution, in such cases as the Penicuik and Mitford jewels, or the Portland cameo, reproduced by Mr. Lang; but they add nothing to the question of Mary's actual portraiture. It can only be his enthusiasm which has led Mr. Lang to take special notice of the little full-length miniature belonging to Mrs. Anstruther-Duncan, a latter-day fabrication, of which at least three and probably many other versions are known to exist.

On the question of the large full-length portrait at Hardwick, known as the 'Sheffield' portrait, Mr. Lang has an interesting discovery to record. This portrait is a crude, but by no means incompetent, work, signed by one 'P. Oudry.' Now, between the years 1560—1567 Mary Stuart numbered among her household a *brodeur*, or embroiderer, called Oudry. Mr. Lang jumps to the conclusion, though with some caution, for the course is not free from bunkers and hazards, that the Oudry of 1566 must be the Oudry of 1578, although in 1578 the queen's embroiderer was another man. It may be suggested that, if Oudry, the embroiderer, be the same as Oudry, the painter, he would be just the man to carry out in 1578 the enlarged portraits of the Sheffield type, based as suggested by the present writer on a miniature-portrait of the period.

The mention of the Sheffield portrait enables the present writer to correct in due penitence an inaccuracy into which he was betrayed. Towards the close of her long life, Elizabeth, countess of Shrewsbury, 'Bess of Hardwick,' drew up a last will and testament of inordinate length, including a list of tapestry, pictures, and other furniture, which were to remain at Hardwick Hall. Through placing too implicit a reliance on an extract from this will, which purported to be complete, the present writer was led to make a statement that the 'Sheffield' portrait of Mary queen of Scots, was not mentioned therein. This error was not discovered until the 'Notes' had been published. The inventory, however, does contain among the pictures in the withdrawing chamber at Hardwick :—

> *The Queene of Scottes.*
> *The same Queene and the King of Scotes with theyr armes both in one.*
> *The King and Quene of Scotes hir father and mother in another.*

The Queen of Scottes is evidently the Sheffield portrait. The two double portraits also remain at Hardwick; but whereas one has been correctly entitled as 'James V and Marie of Lorraine,' the other has been known as the 'Portraits of Charles Stuart, Earl of Lenox, and Elizabeth Cavendish, his wife, daughter of the countess of Shrewsbury.' It is clear that this latter title is an error, for no such double portrait occurs in the countess's will, whereas one of Mary Stuart and Darnley is clearly indicated. This interesting discrepancy has been discovered quite independently by Miss Kathleen Martin, of Edensor, who has contributed on her account an article on this double portrait, which will be found to be of special interest.

Returning to Mr. Andrew Lang, it is not surprising to find that in his yearning to be bewitched by the glamour of Mary Stuart's beauty, he has had recourse to the famous Morton portrait at Dalmahoy. Here Mr. Lang has the advantage over the present writer in that the plate prepared for Scharf was based on an inaccurate copy by W. Hilton, the only thing obtainable for reproduction at the time when Scharf wrote, whereas Mr. Lang has been able to publish



MARY QUEEN OF SCOTS AND LORD DARNLEY. IN THE POSSESSION OF THE DUKE OF DEVONSHIRE, HARDWICK.



MINIATURES OF MARY QUEEN OF SCOTS AND LORD DARNLEY IN THE RIJKSMUSEUM, AMSTERDAM.



MEDAL OF MARY QUEEN OF SCOTS AND LORD DARNLEY, BRITISH MUSEUM.

a reproduction from the original portrait. In spite of Mr. Lang's enthusiastic advocacy, the difficulties in the way of accepting this beautiful portrait as one taken direct from the life seems to the present writer to remain as before.

It is extremely satisfactory to find that so ardent a Mariolater as Mr. Lang has no scruple in rejecting the various false portraits, which have for so many years been foisted upon the credulity of the public by the artifices of dealers, or the sentimental obstinacy of Scottish patriotism.

LIONEL CUST.

A LOST PICTURE OF MARY, QUEEN OF SCOTS, AND HENRY LORD DARNLEY.

IN THE POSSESSION OF THE DUKE OF DEVONSHIRE AT HARDWICK HALL.

The original will of Elizabeth, countess of Shrewsbury, has lately been restored to its place in the muniment room at Hardwick. This celebrated countess, popularly known as 'Bess of Hardwick,' had, in 1568, married as her fourth husband, George earl of Shrewsbury, who, a year later, became the custodian of Mary queen of Scots. Her will is dated 1601, and attached to it is an inventory, described as 'The inventorie of the plate and other furniture of howshold stuff which is ment and appoynted by this my last will and testament to remayn and continewe at my house or houses at Hardwick according to the true entent and meaning thereof.'

Fortunately in the days of Elizabeth, 'furniture of howshold stuff' included pictures, which the countess proceeds to enumerate in their respective apartments, together with 'stooles, quitions, Andyrons,' and the like.

Among the pictures in the 'with drawing room' are the following :—

The Quene of Scottes.

The same Quene and the King of Scotes with their Armes both in one.

The King and Quene of Scotes, hir father and mother in another.

The first picture in this list is probably the so-called 'Sheffield' portrait of Mary queen of Scots, the last is the double portrait of *James V and Mary of Lorraine*, unanimously accepted as authentic, though possibly, as Mr. Cust suggests, 'a compilation based on original portraits.'[1] Both are still in the possession of the duke of Devonshire at Hardwick. But the middle picture, with which we are here concerned, of *The same Quene and the King of Scotes*, representing Mary Stuart and Lord Darnley, has long since disappeared, and despite the fact that it is included in a curtailed list of the countess of Shrewsbury's pictures published in Collins' 'Noble Families,' no mention is made of it by the numerous writers on Stuart portraiture.

1. See Plate XXXVIII of 'The Masterpieces in the Duke of Devonshire's Collection.' By S. Arthur Strong (1901).

That the two double portraits of Scottish royalties may have been pendants is suggested by the wording of their description, in which there is also a curious discrepancy. The carefully painted coats of 'Armes,' that of Scotland above, and Lorraine below, form a distinctive feature of the picture of James V. and his wife. Yet in the 'inventorie' the 'Armes' are given, not in connection with this picture, but with the one preceding it, of Mary Stuart and Lord Darnley. So important a detail, if it had occurred in both, would surely have been noted accordingly. The mistake points rather to some confusion between the two pictures which may have arisen owing to a similarity in their size and character.

What trace, then, can be found of the double portrait of Mary queen of Scots, and Lord Darnley which in 1601 was in the possession of the countess of Shrewsbury, and was possibly a companion picture to *James V and Mary of Lorraine?*

The minute expert research of recent years affords no assistance. Not a single portrait painted between the time when Mary landed in Scotland and her imprisonment has yet been identified. Mr. Cust maintains that 'during the whole of this period there is no trace of any fresh portrait of Mary Stuart.'[2]

This view is confirmed by Mr. Caw. 'It is significant,' he writes, 'that among the portraits of Mary queen of Scots, there is not one that is painted at home. The joyous days of her youth in France and the sad years of her English imprisonment have their portraits, but except the rude effigies on her coinage nothing remains to show how she looked during her reign in her own country.'[3]

Mr. Foster alone hazards the conjecture that Lord Leven and Melville's portrait, as also that of Wemyss castle, inscribed 1566, 'in the absence of negative evidence, may have been painted in Scotland,' and he quotes a list of the queen's household drawn up in Edinburgh in 1556-7 which contains among the 'vallets de chambre' the name of 'Jehan de Court paintre ije xl livres.' Nevertheless he sums up that 'in spite of this direct evidence of an artist in her entourage, there is, I repeat, a total absence of any existing portrait which can safely be assigned to this period of her life.'[4]

It is this gap in the portrait-life of Mary Stuart which the Hardwick picture, could it be recovered, would fill in.

Nor are we without definite literary testimony as to the existence of certain double portraits of Mary and Darnley painted during the brief period of

2. 'Notes on the Authentic Portraits of Mary Stuart,' p. 59. By Lionel Cust (1903).

3. 'Scottish Portraits with an Historical and Critical Introduction.' By James L. Caw (1902).

4. 'Concerning the True Portraiture of Mary Queen of Scots. By J. J. Foster (1904).

their unhappy married life. One forms the subject of an anecdote quoted by Mr. Foster from the Hawthornden MSS. of how 'Queen Marie having sent upon one brode the portrait of her husband Henry and her own with the portrait of David Ricci in prospective, to the Cardinall of Lorraine, her Uncle praised much the workmanship of the painter and asked what he was drawn by them,' adding, 'Je voudrais qu'on oistait ce petit villain de là,' another is mentioned in the Chartley inventory,[5] a third is proved by the documentary evidence of the countess of Shrewsbury's will.

In the great gallery at Hardwick, not far from the picture of *James and Mary of Lorraine*, there is another double portrait of identical size (Plate p. 41), catalogued as *The Earl and Countess of Lenox*. The duke of Devonshire's librarian, Mrs. Arthur Strong, first questioned this attribution on the score of costume. Costume, as we know, is not an infallible guide, but in this case it gave the clue. Further inquiry showed that the picture had been known under various titles, appearing in the old catalogue by Lord Dover as *The Earl and Countess of Shrewsbury*, and being changed by Lady Louisa Egerton, when she re-catalogued the gallery in 1860, to *The Earl and Countess of Lenox*, on the grounds 'of its entire unlikeness to the well-known portrait of Gilbert earl of Shrewsbury, and the likeness of the man to the Stuart (Darnley) type of countenance.'[6] But Charles Stuart, earl of Lenox, whom the portrait is now supposed to represent, was eleven years younger than his unfortunate brother, the king of Scotland, and his marriage with Elizabeth Cavendish did not take place until 1574. At this date the Elizabethan costume, with its characteristic ruff, was completely in vogue, whereas in order to reconcile the portraits with the fashion of their dress it would be necessary to ante-date the marriage by about ten years.

The solution of the difficulty is, however, not far to seek, for the theory of the Darnley type of countenance is undoubtedly correct. The portrait need merely be transferred from Charles Stuart to his elder brother, and all inconsistencies vanish. One step further and we come to the inevitable conclusion that this portrait of uncertain identity, which for three centuries has been masquerading under various aliases, is no other than the lost picture of Mary queen of Scots, and Lord Darnley—a conclusion for which we believe there is convincing evidence.

That the picture has suffered at the hands of the restorer is obvious. Of this episode in its history, Lady Louisa Egerton has kindly sent me the following account: 'Shortly after the sixth duke's death, in 1858, Cripps, a picture cleaner, wrote saying that he had been employed at Hardwick in the restoration of certain pictures, and that the sixth duke had thought that two of them, the full-length portrait of Arabella Stuart, and the double portrait of the earl and countess of Shrewsbury, were past restoration, and that Cripps could keep them. Cripps, however, did restore them, and sent them to the late duke for inspection, who, desiring to possess what had once belonged to the gallery, bought them back.'

Whether, despite its perished condition, any similarity of technical treatment can be discerned between this picture and that of *James V and Mary of Lorraine*, we must leave for experts to decide. The two pictures possess, however, one curious detail in common, the peculiar quatrefoil design which forms the entire background of the one is repeated on the cushion of the other.

But the ultimate appeal of portraiture must rest in the likeness, and the question remains: Can this picture stand comparison with the accepted portraits of Mary queen of Scots, and Lord Darnley?

Specialists in the portraiture of Mary Stuart are now practically unanimous as to her general features and expression. A broad high forehead; high cheekbones; hazel eyes with thick lids; a long, straight nose, somewhat incurved; and closely compressed lips. A furtive glance, and occasionally the suggestion of a slight squint.

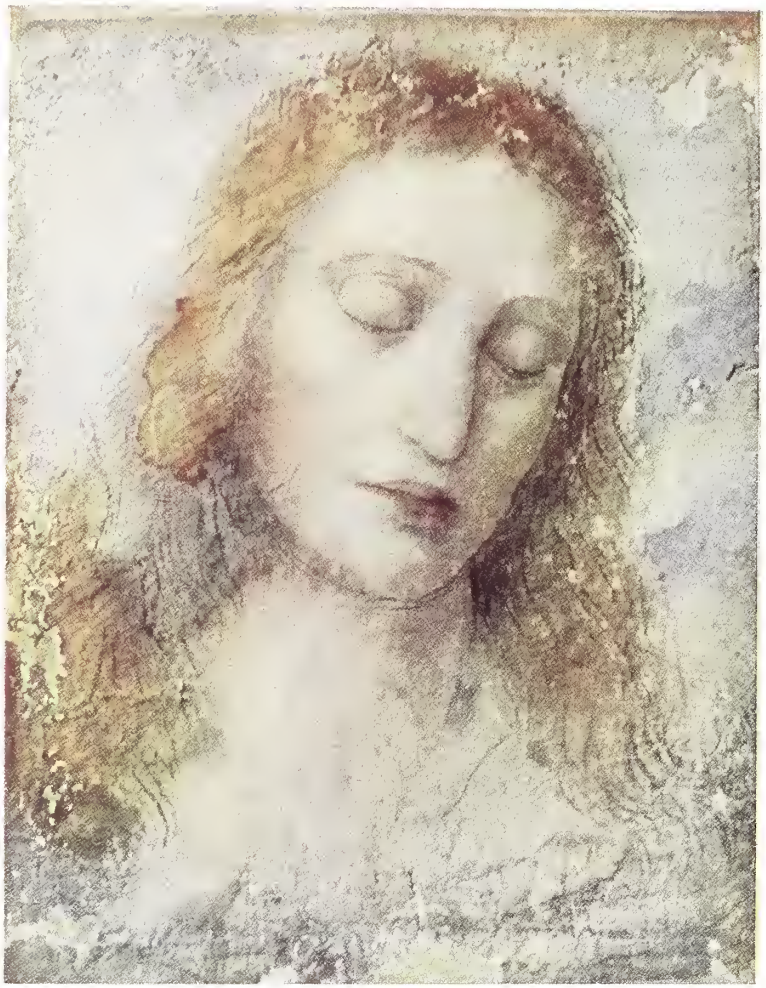
With this description the Hardwick picture despite its repainting, is in complete accord.

For actual comparison at this period we have, as already stated, only the rare marriage coins and medals of 1565, but in them we find reflected to a surprising degree the stern, almost middle-aged, type of the Hardwick portrait of Mary, no less than the feeble, stupid expression of Elizabeth's "long lad, beardless and ladyfaced" (Plate No. 41). In the medal here reproduced, by permission of the authorities of the British Museum, the queen wears the same cap or "bonnet à l'Italian," as in the picture, but the feather curls downwards and the pearl design is absent or invisible. This cap appears again in the authentic miniature of the Uffizi, and also in the less known replica in the Rijksmuseum at Amsterdam,[7] and in both these cases the arrangement of the pearls is identical with that of our picture. Similar, too, is the shape of the collar, though the miniature painter has added the softening effect of an inner frill. Moreover, in the contour of the face, the character of the features, the rather sly expression, these miniatures show a striking resemblance to the Hardwick portrait, with which also, as may be proved by careful study and comparison, it is by no means impossible to reconcile even the later and more idealised representations of the queen of Scots.

[5] Ibid.

[6] Kindly communicated by Lady Louisa Egerton.

[7] Reproduced p. 41.



HEAD OF CHRIST, ATTRIBUTED TO LEONARDO DA VINCI.
FROM THE CARTOON IN THE BRERA, MILAN.

Strangely convincing is the companion portrait of Lord Darnley, with its vacuous, self-satisfied leer. Comparing it with the portrait by De Heere, painted in 1563, we find that it corresponds in costume, with the sole addition of the cap, that the sword is held in the same position, and that, though the face in the earlier portrait is fuller and rounder, it is but the natural difference indicative of youth.

In feature our portrait is more closely allied, not only to the coins, but also to the memorial picture painted for the earl of Lenox about 1568-9, to remind the young king, James V, of the murder of his father. Of this portrait Mr. Caw writes, "that Darnley's face is more sharply cut in type than the De Heere rendering or the kneeling figure on his mother's tomb."[8]

But the illustration of the miniature of Lord Darnley in the Rijksmuseum, Amsterdam, renders all further discussion superfluous (Plate p. 41). Here we have our portrait reproduced in every detail, down to the odd little tuft of hair in front of the cap. Either the miniature must have been copied from the larger picture, or both have been taken from a common original. The attribution of the miniature has never been questioned, and it is pronounced by the director of the Rijksmuseum to be without doubt contemporary.

Comparison with this miniature places the identification of our picture, as we believe, beyond all doubt. Misguided by a series of erroneous attributions, connoisseurs have passed it by. Yet we venture to affirm that the lost picture of Mary queen of Scots, and Lord Darnley, still hangs at Hardwick in accordance with the last will and testament of its famous owner. Perished and partly repainted, it is true, nevertheless a genuine and, for the present, unique example of the portraiture of Mary Stuart painted within the period of her eventful reign in Scotland.

M. KATHLEEN MARTIN.

[8] "Scottish Portraits, with an Historical and Critical Introduction." By James L. Caw (1902).

NOTE.—My thanks are due to Mrs. Arthur Strong, librarian to the duke of Devonshire, for valuable advice and assistance and for revising the article. I have also to acknowledge help kindly given me by Mr. Lionel Cust.

NOTES ON VARIOUS WORKS OF ART

THE 'MEDICI' PRINTS.

If their quality can be maintained the *Medici* prints now being issued by Messrs. Chatto and Windus, of which the first three plates now lie before us, will undoubtedly represent a great advance upon anything which has yet been done in colour reproduction. Although some of the colour transparencies made by Mr. Walter L. Bourke, which we noticed a few months ago, attained perhaps a greater degree of quality and tone they were on a comparatively small scale, and the mere fact that they were transparencies and not prints militated somewhat against their general usefulness.

The first of the *Medici* prints is a *Head of the Virgin Mary* by Luini from the fresco in the Brera, and a better example of facsimile work we have never seen, the exact texture and surface of the fresco as well as the colour being rendered with a wonderful *vraisemblance*. The second print is a facsimile of the famous drawing of the *Head of Christ* in the Brera, commonly attributed to Leonardo da Vinci, and some idea of the accuracy of the process employed may possibly be obtained from the small coloured version which we reproduce herewith. Speaking from memory in this case, we feel that the process has, perhaps, rather overstated the traces of colour in the original, but, in the matter of quality, accuracy of form and texture, the result is all that the most critical eye could desire. It is, perhaps, not out of place to remark that this slight accentuation of the colour brings out more strongly even than does the original a certain resemblance to the work of Sodoma, although, as the drawing has been so much retouched and rehandled, it is hard to reconstruct the precise appearance of it in its primal state.

The third print also reproduces a work that belongs to Milan, namely the well-known little panel of the *Virgin and Child* by Botticelli in the Poldi-Pezzoli Museum. This, of course, is a far more ambitious undertaking than the reproduction of a cartoon or even a damaged fresco. We ought not thus to expect quite the same success in the case of such a picture as the Botticelli, and at first sight our fears seem justified. On closer examination, however, we recognise that the fault lies almost entirely with the method of presentation on a large white mount, an environment in which even the original picture would hardly show to advantage. The moment the reproduction is surrounded by some kind of frame, even of the roughest, the effect is entirely altered, and we can see that the elaborate chromo-lithographs of the Arundel Society have been surpassed not only in the substitution of photographic accuracy of detail for careful manual copying, but also in clearness, freshness and variety of hue. The slightest possible loss of crispness, especially in the whites, is the only defect that we notice. Altogether, Messrs. Chatto and Windus may be congratulated upon the inception of a really remarkable undertaking, and if they could issue their reproductions with some kind of a mount to cover the white margin and to give a proper value to the paler tones, we fancy they would speedily reap their reward at the hands of the public, as

nothing of the kind so good and so cheap has ever been issued before. Indeed, if the process succeeds in overcoming the difficulties of manipulation which have hitherto hindered its consistent success, it should have a far wider application in the future, while to societies such as the Arundel Club it should prove invaluable.

ALFRED STEVENS.

The death of Alfred Stevens at once removes and recalls another link with the art of the past; with the Paris of the fifties, where the young Whistler worked under the eye of Courbet; where Millet, already almost middle aged, was experiencing all the troubles born of neglect and misapprehension, and into which the Japanese prints that shortly were to revolutionise European painting were just beginning to filter. Stevens himself was one of the first to draw inspiration from this new discovery and thereby to make a fresh and living art out of material which no painter had seriously employed for half a century—the fashionable woman of Paris—and so to become an influence upon the photographic art of Tissot, the milliner's work of Carolus Duran, and to a lesser degree, perhaps, upon men of the rank of Manet and Whistler.

Among artists his name was well known, not only for his historical importance as one of the pioneers of modern painting, but for the quality of his work which, if no more than *genre* painting from first to last, attained on occasion a perfection which caused it to rank among the very best of its kind. Visitors to the recent exhibition at the Guildhall will remember the series of pictures from his hand, which with those of Leys and de Braekeleer formed the principal attraction of the large gallery. These were all lent by foreign owners, and the work which by the courtesy of Mr. C. S. Carstairs is here reproduced is one of the few examples of Stevens in an English collection. This *Mother and Baby* is conceived in a bolder harmony of reds, browns and greenish-gray than most *genre* painters dare to face; boldness indeed was one of Stevens's most striking characteristics as a colourist, and partly for that reason his work may often seem a trifle sharp and fresh to eyes accustomed by habit to the more monochromatic harmonies of Whistler.

Nevertheless Stevens's best work anticipates not a few of the qualities of design and spacing that made Whistler's fame, coupled with a true painter's sense of pigment, and a touch so light, so orderly, so expressive and so tender, that his pictures were as much admired by artists as his subjects were by the fashionable public. Nothing, indeed, could be farther removed from the spirit of his great English namesake than the spirit of the clever young Belgian enchanted with the perfume of frocks, and frills, and ribbons, and the thousand and one trifles which build up the civilised woman. Such a range of subject matter, if it is ever to outlive the age it depicts must be handled by a rare artist, and it is undeniable that Stevens as an artist was not always rare. As years went by his handling became less sensitive. Whether the change was physical or whether it was due to some chance impact from the flowing tide of impressionism we need not inquire, but with its coming his vogue declined both with artists and patrons, he sank gradually into obscurity, and the announcement of his death would be to many the first intimation that such a man had ever lived.

Nevertheless Stevens is one of the few *genre* painters whose credit can face the verdict of posterity without much fear; not perhaps on historical grounds, for he was surrounded by weightier men, but as a painter pure and simple. Of the thousands of men who have painted modern life in the last half-century hardly half-a-dozen have so strong a claim upon immortality as he. It is a branch of art where only the very greatest have a chance of survival, and though Stevens cannot as a craftsman be compared with Terborch and the great Dutchmen, he has perhaps in his best works come nearer to them than any other figure in the long and enterprising epoch in which he lived. Indeed in his particular field, the rendering of the subtler emanations of femininity he was their superior, for here Stevens came much nearer to Watteau than his pictures may at first sight suggest.

PORTRAIT OF A MAN BY HOLBEIN. RECENTLY ACQUIRED BY THE METROPOLITAN MUSEUM OF NEW YORK.

The portrait of a man by Holbein, which is one of the most notable of the recent acquisitions to the Metropolitan Museum of New York, differs in one important respect from most of the works by that great master in the great Continental galleries, with the exception of the collection at Basle. The great majority of the pictures by which Holbein's name has become a household word in Europe, belong to the mature period of the painter's life; a considerable proportion of them being portraits executed in England which either drifted out of the country after the Great Rebellion or have been lost to it of recent years simply because Continental buyers were prepared to give prices which the English nation could not afford. The picture now acquired by New York is of far earlier date, the year 1517 being that in which Holbein painted the *Adam and Eve* in the Basle Museum, and being only one year later than the famous portraits of Jacob Meyer and his wife, which are really his first important works.

Though at first sight there might appear little





PORTRAIT OF A MAN. BY HANS HOLBEIN. RECENTLY ACQUIRED BY THE METROPOLITAN MUSEUM OF NEW YORK

difference between these early works and the paintings of Holbein's maturity, one or two features of the New York picture confirm the date painted upon the background. The flesh tints are paler and flatter than they become later, and the drawing has everywhere a certain uniformity of definition suggestive of primitive work, which the master afterwards learned to dispense with. The curious smallness and brilliance of the eyes, with the painted Mantagnesque frieze in the background, may also be noticed as characteristic of Holbein's earlier works at Basle. The sitter wears a black doublet with red sleeves, the black cap too is relieved with red; the background is in *grisaille*. The picture was originally painted in oil on paper and stretched on canvas, but has now been transferred to panel.

The full history of the picture is not yet known, but it is hoped that the researches which have traced it back to the Burckhardt family and the beginning of the last century, can be carried still further and, perhaps, lead to the identification of the sitter. The suggestion has been made that he is the painter's brother Ambrose, and from what we know of the personal appearance and history of Ambrose Holbein there is something to be said for the idea, since the picture undoubtedly resembles the other portraits of him, and there is a tolerable amount of evidence to show that he was working at Basle in the year 1517. The age of the sitter is mentioned on the inscription as twenty-two, so he must have been born in 1495, the date generally given as the date of the birth of Ambrose Holbein. Notwithstanding these coincidences, the sitter has the air of a man of wealth and position far higher than those of a young and not very successful painter, as is indicated by the rings, the chain round the neck and the sword-hilt damascened in the Italian manner with an imitation Cufic inscription. These again may be no more than studio properties, so it is safest, in default of more positive evidence, to leave the sitter's identity an open question.

GUARDI AND LONGHI.

(*To the Editor of* THE BURLINGTON MAGAZINE).

129, Queen's Gate, S.W.

17th September, 1906.

SIR,—I venture to bring to the notice of your readers a small interior by Guardi, known only to a few connoisseurs, which is a most vivid representation of a masquerade at the Ridotto towards 1760, with numerous ladies and gentlemen in rococo costumes. Besides being of supreme value as a pictorial chronicle of decadent Venice, it ranks, in my estimation, as one of Guardi's chefs d'œuvre, surpassing his well-known *Sala del Collegio* in the Louvre by the Watteau-like grace of the sprightly figures introduced in it. Its interest is considerably enhanced by the fact that Pietro Longhi has painted the same subject, reproducing all the principal figures and the setting of Guardi's picture, and only omitting parts which are not essential to the composition. The chief difference between Guardi's version and that of Longhi is not one of detail but of size and excellence. Guardi's work, which now enriches the collection of M. Edouard Kann, Paris, though the smaller, is by far the most brilliant of the two renderings of the spectacle. Visitors to the Museo Correr, Venice, can hardly have failed to notice in it Longhi's *Sala del Ridotto* and its companion picture the *Sala del Convento di S. Zaccaria*.

A careful comparison of the two pictures of the Ridotto makes the conclusion irresistible that one of the two painters copied his composition from the other. Which of them was the plagiarist? Without the aid of the reproductions of the two works, which I will gladly place at the disposal of any of your readers who may be interested in the point I am raising, it will readily be understood that I cannot show conclusively that Longhi's composition is borrowed from that of Guardi. The extent to which Longhi appropriated Guardi's grouping of figures for his large picture may be brought home to your readers by the reflection that Longhi's *Ridotto* has recently been attributed to Guardi by several connoisseurs, who have never heard of the existence of the latter's picture but were struck by the clever counterfeit of Guardi's style in Longhi's composition and in the drawing of his figures. Their presentiments of Guardi's influence appear to go some way towards showing that he, not Longhi, was the original painter of this attractive subject. Nobody who sees Guardi's interior can suppose for one moment that it is the handiwork of Longhi, as Guardi's sign-manual is, as it were, impressed on every detail of his picture. If one remembers that in the 18th century painters had less conscience in the matter of appropriating their colleagues' compositions than they have nowadays, there will be no difficulty in believing that, in the present instance, Longhi, who may be presumed to have occupied a much better social position in Venice than Guardi, made some kind of friendly arrangement with the latter in order to induce him to part with his picture, or else that Longhi bought it from him for a trifle.

It is so unusual to find examples of painters of different calibre leaving in their works unmistakeable traces of their artistic connection, that a special interest is attached to the pictures of the Ridotto by Guardi and Longhi.

I am Sir,

Your obedient servant,

GEORGE A. SIMONSON.

POSTCRIPT.

In order to complete my description of Guardi's interior, I should mention that a companion picture to it exists, representing the anteroom to

the Ridotto with senators and other figures. Both works which came from the collection of the late M. Eugène Piot, Paris, are now owned by M. Edouard Kann, Paris.

A PORTRAIT OF A BOY BY GOYA.

The name of Goya is one that conjures up such lively associations of a daring, capricious personage, and an equally daring and capricious art, that we are sometimes inclined to feel as if this remarkable artist were remarkable for no other qualities than those. The lover of the queen of Spain and the duchess of Alba, the revolutionary who lived in the headquarters of the Holy Inquisition and openly caricatured and derided it, the painter of sudden death in its most violent and horrible forms, who did not hesitate to draw his sword upon the duke of Wellington to avenge a fancied slight, and who in his work broke away from all tradition and anticipated much subsequent painting, which even now the average man hesitates to accept, is a figure so bizarre, violent, and sombre, such a blend of cynic, bull fighter, and *sans culotte*, that though we might grant him perception of the sharpest and, on occasion, supreme subtlety, we are not wont to associate his name with tenderness.

Yet there are times when Goya, as if from sheer contrariety, finds tenderness where no one else has found it. The duke of Wellington, for instance, even in extreme old age, is hardly a tender figure, yet Goya met him at the height of his laborious career, saw in him what no other painter saw, namely, imagination, and compels us in his marvellous drawing in the British Museum to recognize a man of genius. Other portraits of Wellington seem to catch only the hard exterior of an able martinet. In this sketch Goya has pierced through the mask and wrought out with infinite tenderness the inner man, stern and self-centred, if you will, but gifted with a fire and inventiveness that explains, as no other portrait of Wellington quite explains, the defeat of Napoleon.

In the portrait of a boy, which, by the courtesy of the owners, Messrs. Knoedler & Co., we are permitted to reproduce, this tender sympathy with the freshness, spirit, and independence of boyhood is the dominant note. In England, of course, Reynolds, Gainsborough and their contemporaries had rendered boyhood as freshly and naturally some thirty or forty years earlier, but at the dawn of the nineteenth century Goya stood practically alone in his frankness, since the English tradition was emasculated by the example of Lawrence, while Ingres, the first of the continental realists, was still an obscure student. This freshness of spirit is enhanced by a corresponding freshness in the colour scheme, which when it is analysed proves to be as scientific as it is bold.

The boy's jacket and cap are dark green; the cap being ornamented with two plumes, one blue, one scarlet, and against this last the pale blue and white of the drum tells with charming coolness. On the other side, the gold lace on the jacket is repeated in the trappings of the Velasquez-like toy horse, and in the yellow shoes; while the dull crimson of the saddle finds an echo in the warm tone of the ground, and a contrast in the cool grey of the wall behind. The picture, in short, is one that well repays examination, and appears to be in the excellent condition in which so many of Goya's works survive, owing, no doubt, to the direct simplicity of his handling. The portrait is signed, dated, and the sitter's name given in the left bottom corner as follows :—'Pepito Costa y Bonella por Goya, 1804,' and the size of the canvas is $41\frac{3}{8}$ in. by $33\frac{1}{4}$ in.

AN UNDESCRIBED WOODCUT BY WOLFGANG HUBER.

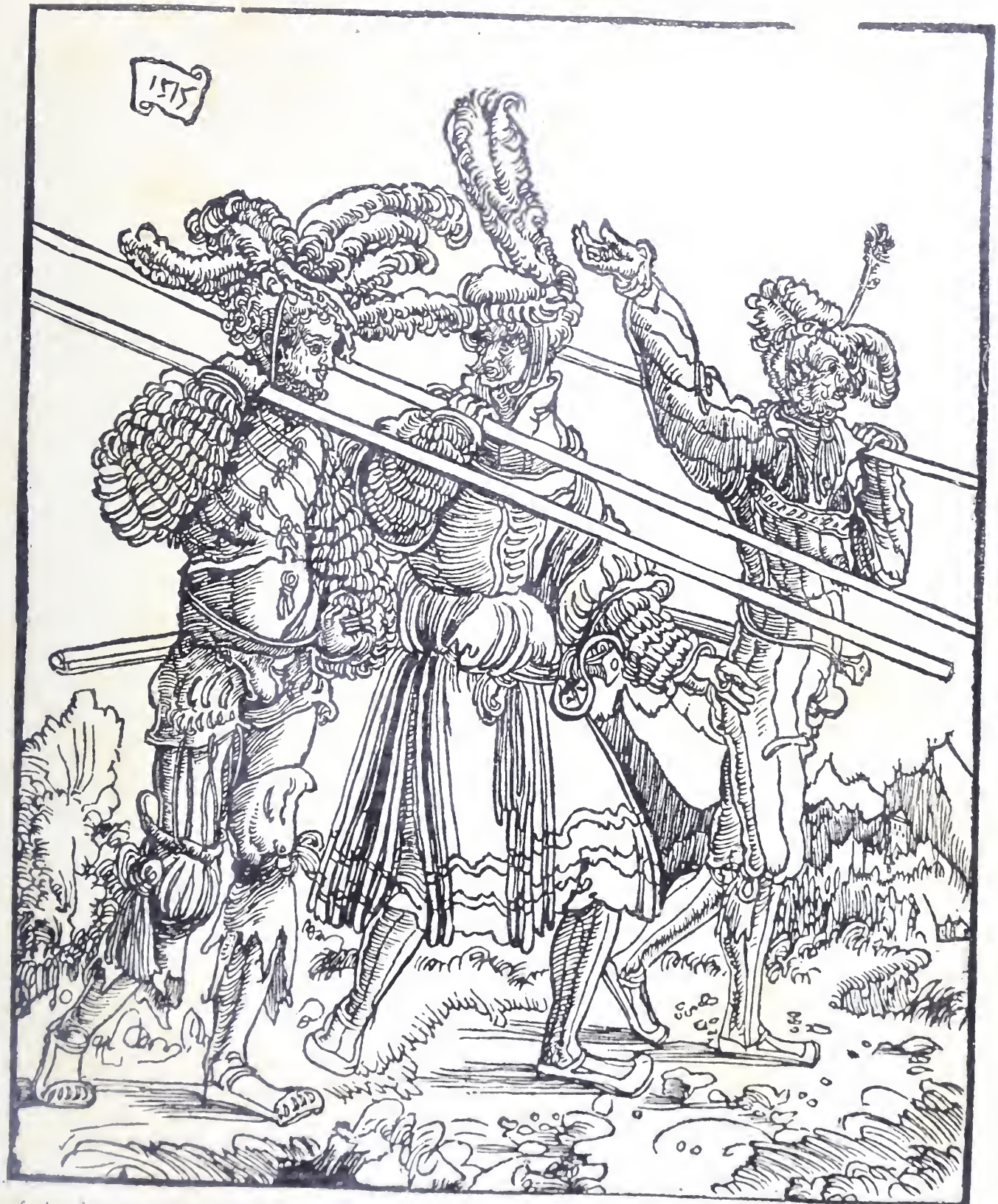
Bavarian art of the region bordering on the Danube has lately been receiving much attention from both German and English students. A recent article in this Magazine dealt with the extremely interesting group of Regensburg pictures which was brought together this summer at the Burlington Fine Arts Club from several public and private collections in Great Britain and Ireland. The publication of a dated woodcut by Huber, hitherto undescribed, cannot fail to interest admirers of the *Donaustil*.

The woodcut represents three landsknechts marching to the right; it is not signed, but bears the date 1515; it measures 210 by 173 millimetres. Formerly in the Herryns collection at Antwerp, it is now the property of Mr. Alfred Huth, who was kind enough to lend it to me recently for study, and to consent to its publication. It is not described in the printed catalogue of the Huth library and collection of engravings.

The attribution may surprise those who are only acquainted with the group of small and highly-finished woodcuts bearing Huber's signature, by which he is represented in most considerable collections. Here the drawing is more free and sketchy, there is less precision and routine in the cutting. But Mr. Huth's woodcut is unquestionably by the same hand as the woodcut signed W. H., also representing three landsknechts, which is one of the many rarities in the Basle Museum. Though unique, the cut at Basle is widely known by the facsimile (No. 67) in Hirth and Muther's 'Meister-Holzschnitte' (1893). On laying the two side by side, it is obvious that they are companion subjects, or portions of a larger set. The dimensions are almost exactly equal, the cut at Basle measuring 212 by 169 millimetres; the proportions



PORTRAIT OF A BOY. BY GOYA. IN THE POSSESSION OF MESSRS. M. KNOEDLER & CO.



of the figures to the landscape are the same; in both there is a blank sky, and in both the same use is made in the composition of the long parallel shafts of the lances. The treatment of the costumes and plumed hats is just the same in the two woodcuts, and 1515 may be taken as the date common to both. In one of Huber's landscape drawings, a field with willows, dated 1514, at

Budapest (No. 339—upper subject—in the Albertina publication), an exact parallel may be found to the treatment of the grass in the foreground; in the drawing it slants from left to right, as Huber would have drawn it on the block; in the print it appears, of course, reversed. The jagged mountains on the right are much in Altdorfer's manner, as compared, for instance, with his woodcut of St. George (1511), but the evidence for the authorship of the lesser master is strong enough to outweigh anything that points to more than influence on the part of the greater.

Another unique woodcut by Huber, akin to these two in subject and treatment, though of different dimensions, is that in the Liechtenstein collection at Vienna, representing a single landsknecht whose name is given as Martin Wildeman in the verses printed at the foot. It has been reproduced, though inadequately, in Breunner-Enkevoërth's 'Kricqsvölker.' I rejected on a former occasion[1], the attribution to Huber made long ago by Dr. W. Schmidt, but an extended acquaintance with the treatment of trees in Huber's landscape drawings has convinced me, since then, that it is correct, and the Huth woodcut supplies fresh analogies.

Each new addition to our knowledge of Huber's work proves it to be of even more variety and interest than we should have supposed from the signed woodcuts alone, or from the numerous landscape drawings by his hand which used commonly to go by the name of Altdorfer. It is matter for congratulation that England possesses a considerable number both of typical and exceptional examples of Huber's work.

CAMPBELL DODGSON.

[1] *Mitteilungen der Gesellschaft für vervielfältigende Kunst*, 1905, p. 6, No. 25.

ART BOOKS OF THE MONTH

DIARY OF JOHN EVELYN, ESQ., F.R.S., with a life of the author by Henry B. Wheatley, F.S.A., 4 vols. London: Bickers & Son, 1906. £2 2s. net.

THESE four handsome volumes have been produced in honour of the centenary of Evelyn's death, the type is good, the paper is good, the illustrations are interesting, and altogether, this edition of Evelyn's letters will be a welcome addition to the shelves of the—it is to be feared—limited public to which a book of this kind appeals. There is one defect—the text is incomplete; but for this no fault can be imputed to either the publishers or the editor. The letters were discovered at Wotton, early in the nineteenth-century, and a selection from them was edited by Bray, of which selection three editions passed through the press. When they were about to publish their edition of 1879, Messrs. Bickers applied to the present owner of the letters for permission to collate the published text with the originals, but this was refused on the ground that Bray's third edition, published by the then famous house of Colburn, was practically complete. With this they had to be content and, as no better luck has since befallen them, this centenary edition is a reprint so far as the letters are concerned, and, we are glad to note, a literal reprint; that is, the original spelling of the letters has been reproduced, which is the only scholarly way of dealing with works of this kind. And it may be added that the selection itself probably omits but little of importance; for Bray's fear seems to have been that he had erred, if at all, by including too much that was trivial. The successive editors have published with Evelyn's letters a number of others, of much interest, which were found at Wotton. These include a considerable collection of letters from Charles I to his secretary of state, Sir Edward Nicholas, written during the Civil War; some letters from the queen, Henrietta Maria; others from Sir Edward Hyde, afterwards earl of Clarendon and lord high chancellor, to Sir Richard Browne, ambassador to the court of France; some extracts from letters from Browne to Hyde; and a few letters written by Mrs. Evelyn. In connection with the last there is a note on Mrs. Evelyn's character by a Dr. Bohun, and among her other characteristics he mentions, that 'though she knew French exactly and understood Italian she never introduced foreign or adopted words,' a remark which suggests the thought that even in the seventeenth century persons of taste suffered from that interlarding of English with foreign words now so much affected by young ladies writing their first novel, and by Italianate Englishmen. Mr. Wheatley, who edited the edition of 1879, has brought his bibliography up to date and has practically rewritten the Life of Evelyn which serves as an introduction to the letters. In the Life he includes an interesting note by Sir George Birdwood, K.C.I.E., on the symbol known as 'Solomon's seal' which was used by Evelyn in some of his books, and which is regarded in the East as a potent talisman—so potent that a friend of the present writer could hardly persuade a craftsman in the bazaar at Damascus to engrave it on a seal. Among the illustrations, some in photogravure and others in halftone, are a number of interesting portraits of distinguished persons of the period—Evelyn himself; Mrs. Evelyn; Mary de Medici, queen of France; Grinling Gibbons; Elizabeth,

queen of Bohemia; Cardinal Mazarin; Prince Rupert, after Van Dyck; Jeremy Taylor; Abraham Cowley, after Mary Beale; Lord Brouncker, first president of the Royal Society; and others.

ILLUSTRATED CATALOGUE OF A LOAN COLLECTION OF PORTRAITS OF ENGLISH HISTORICAL PERSONAGES WHO DIED BETWEEN 1714 AND 1837, Exhibited in the Examination Schools, Oxford, April and May, 1906. Oxford: Clarendon Press, 7s. 6d. net.

THE series of exhibitions of historical portraits at Oxford, if they have made no remarkable stir in the outside world, have done more for those who are interested in British art and British iconography than any shows held of recent years, and that they should be commemorated by admirable and scholarly catalogues is not the least of their merits. This year's exhibition, in some respects the most varied and interesting of all, has already been so excellently described in THE BURLINGTON MAGAZINE, that its general characteristics and peculiar features may be taken for granted in reviewing the catalogue. The interest of the catalogue is in some degree lessened by the fact that the attributions given are, with few exceptions, those of their owners, so that it does not embody the results of recent criticism. There are countless points of detail upon which a record of the best current opinion would be invaluable, as such a chance of comparison will not occur again; but within the limits thus assigned to them the compilers have done their work with the same scholarship, completeness, and humour that have characterised their previous volumes. The illustrations are for the most part good and well chosen. We miss, of course, a good deal in the reproduction of such a supremely brilliant example of Lawrence as his *Lord Auckland* (165), and now and then we notice entries which, if of no great artistic or personal importance, seemed to deserve illustration on critical grounds. The portrait of Sarah Holmes by Jeremiah Davison (66) might be quoted as an instance. English country houses are filled with the works of the followers of Lely, yet the critical material for this period of transition is wofully incomplete, and any definite document bearing upon it is of distinct value.

Now Davison presents an interesting problem. This portrait is quite definitely in the Lely manner, and in the index to the catalogue Davison is described as a pupil of Lely—but the date of his birth is given as 1795 (?), that is to say, fifteen years after Lely's death. Further, a comparison of dates with the sitter's apparent age shows that the portrait might have been painted as late as 1720, in which case we have a curious survival of Lely's manner and costumes almost without change to the third decade of the eighteenth century.

Puzzles like this, however, are really outside the cataloguer's field, and where his work is done as well as it is done here it is almost unfair to mention them. The descriptions of the pictures and of the engravings from them leave nothing to be desired, there are admirable plates of signatures in facsimile, while pithy extracts from contemporary gossip enliven the curt biographies, and give a pleasant personal flavour to a publication on which both the University, its printers, and the compilers can be unreservedly congratulated. We wish their success would stir up Cambridge to make a like effort. C. J. H.

DIE URKUNDEN ÜBER REMBRANDT NEU HERAUSGEGEBEN UND COMMENTIRT VON M. C. VISSER. M. Nijhoff, The Hague, 1906.

DR. DE GROOT'S edition of the documents relating to Rembrandt's life was reviewed in the April number of this magazine. A small supplement has just reached us, which contains several additions of interest, and one at least of great moment in the history of Rembrandt's life. Rembrandt is known to have matriculated in the Leyden University on the 20th of May, 1620 (see document No. 11 in the original publication, where *an. 14* is taken as implying 'in his fourteenth year,' so as to tally with the birthday as given by Orlers, 15th July, 1606.) It has been generally supposed, however, that Rembrandt must have left the university very soon after, and that his three years' apprenticeship under Jacob van Swanenburg and the six months with Lastman were at an end by about 1624-5. The present supplement publishes for the first time Lastman's receipt, acknowledging the payment of 25 gulden from Harmen Gerritsz for six months' tuition for his son Rembrandt, and this is dated Oct. 28, 1627. This could hardly have been long after the tuition was given, and the wording *over een half jaer te onderwijsen en institueren . . . . . Rembrandt Harmensz* makes it possible that the payment was in advance, though this is unlikely, as he was already signing pictures in 1627. This piece of evidence is most aptly seconded by another—a MS. marginal note in a presentation copy of Orlers' 'Description of Leyden,' which, according to the editor, is now in the British Museum. The copy is inscribed on the title page *Gerardus ab Hoogeveen, 1641* (who from other documents, before published, is known as a collector of Rembrandt's drawings and pictures) and bears the dedication *donum auctoris*. At the passage where mention is made of Rembrandt's removal from the university and apprenticeship to Swanenburg, a note in the margin states that this occurred in 1624. Rembrandt has never been regarded as a precocious genius, but the fact that his studies of the humanities now seemed to have been more protracted, though not more successful, than has hitherto been imagined, and

that his serious application to painting began comparatively late, give more reason for some of the imperfections of his early work. There is a further MS. correction in the same place of 1606 to 1605 as the date of Rembrandt's birth, which would of course agree with the more natural interpretation of *an. 14* in the notice of matriculation. It would not, however, agree with the certainly genuine inscription of Rembrandt himself on the second state of his etched *portrait in a cocked hat.* (B.7. British Museum) *Aet. 24, 1631.* This correction may be a small point, but, it must be admitted, a probable mistake in the one case may somewhat damage the credibility of the other note. There is a further important qualification to our immediate acceptance of the new document. The existence of the copy with the MS. notes is certified by a reproduction, but we have unfortunately been unable to corroborate the identity of the handwriting of the signature on the title with the note itself, through what seems to be an error on the part of the editor in giving the reference of the book as 642.m.8 in the British Museum. We should be glad to have some further indication from Mr. Visser.

A.M.H.

LANDSCAPE PAINTING AND MODERN DUTCH ARTISTS. By E. B. Greenshields. (Baker and Taylor Co., New York. $2).

THIS well-produced and illustrated volume forms an excellent sample of a type of art book now too common. Mr. Greenshields' discussion of the general problems of landscape painting is discursive and superficial, while in descending to the particular his method is scarcely more commendable. Israels, the over-rated Mauve, the brothers Maris, and the rest are treated all alike with an interest which borders on obsession, and an enthusiasm that might well be mistaken for frenzy. These are faults on the right side, but they deprive the book of any value it might have possessed as a serious contribution to criticism.

G. A. W.

HANDBOOK OF THE MUSEUM OF FINE ARTS, Boston, 25 cents.

CATALOGUE OF A COLLECTION OF ENGLISH POTTERY FIGURES deposited on loan by Messrs. Frank Falkner and E. J. Sidebotham, Peel Park Museum, Manchester. 3d.

A BETTER example of a Museum Handbook than that just been issued by the Trustees of the Boston Museum could hardly be imagined by the most exacting mind. It is cheap and handy, but is comprehensive enough to cover the numerous departments of the Museum, with an excellent series of illustrations and with brief sensible comments upon them. Complaints are sometimes heard of the difficulty of serious study in America, owing to the lack of good original works to serve as models. This handbook shows that the complaint so far as Boston is concerned is wholly unfounded. The Egyptian collection is good and the Greek one fine. There are admirable pictures both by old masters and modern. Some of these latter, indeed, are quite exceptional, while the applied arts are well represented. The Oriental collection is without any rival in Europe, and some of its treasures, such as the great screen by Korin, compel admiration even when represented by an engraving a few inches square. The method of the book is as praiseworthy as its contents, and we heartily commend it to the notice of all who have anything to do with the management of museums or art galleries. The Graeco-Bactrian character of the mirror, on p. 157, might have been noticed, and the date ascribed to it, as well as to the specimen below, would seem to call for reconsideration were the Chinese and Japanese objects of art under less expert management than is now the case.

The still smaller catalogue from Salford deals with a phase of art of more popularity perhaps than æsthetic importance, but the collection is a good one, and the catalogue does it justice both in point of scholarship and illustrations.

DIE GALERIEN EUROPAS. Part. IX. Seeman. Leipzig : 4 marks.

DOSSO, Moroni, Cossa, Titian, Murillo, P. Aertszen, P. Potter, and the elder Brueghel are the artists represented in the ninth instalment of this cheap and most excellent series of colour reproductions, which deserves to be better known in England than appears to be the case at present. Only a few days ago we saw the illustrations of one part for sale in a prominent shop window at 10s. 6d. the set of six plates !

POLSKIE MUZEUM. Malarstwo-Rzézba-Przemysl Artist. Zeszyt I. Krákow. 1 Rb.

THOSE who have not the opportunity of examining the works of art which exist in Poland may be grateful for such a publication as this, although from its nature it must appeal to the student rather than to the general reader.

An article on Hans von Kulmbach, by Julian Pagaczewski, with three full page illustrations, and plates of a portrait sculpture in Krakow cathedral, and of a pastoral staff in the Jagellon library are the principal contents of the first number.

RECENT ART PUBLICATIONS

TOPOGRAPHICAL WORKS.

FOGOLARI (G.). Cividale del Friuli. (11×8) Bergamo (Ist. ital. d'Arti grafiche), 4 l. 143 illustrations.

WILLIAMS (E.). Staple Inn: customs house, wool court and inn of chancery. (9×6) London (Constable), 6s. net.

HALLAYS (A.). Nancy. (10×8) Paris (Laurens), 4 fr. 'Les Villes d'Art célèbres'; illustrated.

OECHELHAEUSER (A. von). Die Kunstdenkmäler des Grossherzogthums Baden, IV, pt iv. Mosbach und Eberbach. (11×8) Tübingen (Mohr). Illustrated.

BIOGRAPHICAL WORKS AND MONOGRAPHS.

DIEHL (C.). Botticelli. (8×6) Paris (Lib. de l'Art ancien et moderne), 4 fr. 50. 24 plates. 'Les Maîtres de l'Art' series.

RIOTOR (L.) Carpeaux. (9×6) Paris. (Laurens); 'Les grands Artistes'; illustrated.

ENLART (C.). Peter Cornelius (10×7) Leipzig (Velhagen & Klasing), 4 m. 131 illustrations.

STALEY (E.). Lord Leighton of Stretton, P.R.A. London (W. Scott Pubg. Co.), New York (Scribner). 3s. 6d. net. Illustrated.

SEIDLITZ (W. von). Ambrogio Preda und Leonardo da Vinci. (12×15) Leipzig (Freytag), Part i, vol. xxvi of the Yearbook of the Imp. Austrian Art Collections. 48 pp., illustrated.

VISSER (C., pseudonym). Die Urkunden über Rembrandt (1575-1621). Erstes Supplement. (10×7) The Hague (Nijhoff).

A series of 12 documents apparently of great importance to Rembrandt's biography, (vide 'Bulletin de L'Art,' 11 August, 1906), edited with the usual necessary commentary and facsimiles by Messrs. Hofstede de Groot and W. Martin. See p. 59.

LEMONNIER (C.). Alfred Stevens et son oeuvre, suivi de ses Impressions sur la Peinture. (18×14) Brussels (v. Oest), 80 fr. 42 plates.

HANNOVER (E.). Thorvaldsens Vaerker, udgivne for Folket. Met en Indledning og Forklaringer. (12×9) Copenhagen (Gad), 25 parts at 40 ore. 90 plates.

SCOTTI-BERTINELLI (U.). Giorgio Vasari, scrittore. (10×6) Pisa (Nistri), 8s. Portrait.

HOFSTEDE DE GROOT (C.). Jan Vermeer van Delft en Karel Fabritius. Photogravures naar al hunne bekenden Schildcrijen, met biographischen en beschrijvenden tekst. (28×22) Amsterdam (Scheltema & Holkema), 500 m.

SOLVAY (L.). Le Paysage et les Paysagistes: Théodore Verstraete. Nouvelle edition, revue et completée. (12×9) Brussels (v. Oest), 6 fr. Plates.

ARCHITECTURE.

WURZ (H.). Zur Charakteristik der klassischen Basilika. (12×8) Strasburg (Heitz), 5 marks. 17 illustrations.

LEMAIRE (R.). Les origines du style gothique en Brabant I: l'Architecture Romane. (10×7) Brussels (Vromant); Paris (Fontemoing), 10 fr. Illustrated.

AUFLEGER (O.). Architekturbilder aus deutscher Vergangenheit. (14×11) Munich (Werner), part I, 15 m. 30 phototypes of architectural views in Landshut, Ingolstadt, Augsburg, Wasserburg, etc.

SCHULZ (F. T.). Alt-Nürnbergs Profanarchitektur. (10 × 12) Vienna, Leipzig (Gerlach & Wieldling), 15 m. 151 phototypes.

ASHBEE (C.R.). A book of Cottages and Little Houses. (9×7) London (Batsford), 12s. 6d. 250 copies only: illustrated.

BIBERFELD (A.). Adolph von Menzel: Architekturen (19×13) Berlin (Wasmuth), Vol. I, 20 m. Reproductions of Menzel's sketches of architectural details.

PAINTING.

EDGAR (C. C.). Catalogue général des Antiquités égyptiennes du Musée du Caire: Græco—Egyptian Coffins, Masks, and Portraits. (14×10) London (Quaritch).

BRINCKMANN (A.E.). Baumstilisierungen in der mittelalterlichen Malerei. (10×7) Strasburg (Heitz), 4 m. 9 plates.

TULPINCK (C.). La Peinture décorative religieuse et civile en Belgique aux siècles passés. Part I (13×10) Brussels (Vroomant) Hand-coloured reproductions; text of 24 pp.

SIEBERT (M.). Die Madonnendarstellung in der altniederlandischen Kunst von J. Van Eyck bis zu den Manieristen. (12×8) Strasburg (Heitz), 2 m.50.

JACOBSEN (E.) Die "Madonna piccola Gonzaga." Untersuchungen über ein verschollenes und angeblich wiedergefundenes Madonnenbild von Raphael. (12×8) Strasburg (Heitz), 2 m.50. 2 plates.

SCHMERBER (H.). Betrachtungen über die italienische Malerei im 17. Jahrhundert. (12×8) Strasburg (Heitz), 20 m. 30 plates.

WALDMANN (E.). Lanzen, Stangen und Fahnen als Hilfsmittel der Komposition in den graphischen Frühwerken des a Dürer. (10×7) Strasburg (Heitz), 6 m. 15 plates.

FRIMMEL (T. von). Blätter für Gemäldekunde. Vol. II (11×8). Vienna (Gerold), 14 m. Illustrated.

SCULPTURE.

WITTIG (J.). Die altchristlichen Skulpturen im Museum der deutschen Nationalstiftung am Campo Santo in Rom. (18×12) Rome (Spithöver); Freiburg i. B. (Herder), 15 m. Illustrated.

KŒCHLIN (R.). Catalogue raisonné de la collection Martin Le Roy, II: Ivoires et Sculptures. (17×12) London (Quaritch), £14. Complete work in four parts. Part I, containing Goldsmith's work, already published. 38 plates.

TEI-SAN. Notes sur l'Art Japonais: la sculpture et la ciselure. (8×5) Paris (Mercure de France), 3 fr. 50.

Les Interieurs et les Boiseries sculptées du Château de Rambouillet (16×12) Paris (Guérinet). 74 phototypes.

ENGRAVING.

LIPPMANN (F.). Engraving and etching, a handbook for the use of students and print collectors. Translated [from 3rd German edition] by M. Hardie (9×5) London (Grevel), 10s. 6d. net. 'Handbook of the Royal Museums, Berlin;' illustrated.

SCHREIBER (W. L.). Holzschnitte und Schrotblätter aus der kgl. Universitäls—Bibliothek in Tübingen. (14×11) Strasburg (Heitz), 40 m. 15 coloured reproductions.

FAEH (A.) Kolorierte Frühdrucke aus der Stiftsbibliothek in St. Gallen. (14 × 11) Strasburg (Heitz), 80 m. 43 reproductions, mostly in colour.

LEHRS (M.). Ueber einige Holzschnitte des funfzehnten Jahrhunderts in der Stadtbibliothek zu Zürich. (14 × 11) Strasburg (Heitz) 30 m. 11 coloured reproductions.

BOUCHOT (H.). Exposition d'œuvres du *XVIII*e siècle à Bibliothèque Nationale: Cent Estampes (Manière noire la pointillé) choisis parmi les pieces les plus remarquables ayant figuré à l'Exposition. (16 × 12) Paris (Librairie centrale des B.-Arts), 150 fr. Photogravures.

HÉDIARD (G.). Les Maîtres de la Lithographie: Fantin-Latour. Catalogue, précédé d'une étude par G. Hédiard et d'une notice sur G. Hédiard, par L. Benédite. Nouvelle édition. (12 × 8) Paris (Lib. de l'Art anc. et mod.), 12 fr.

DODGSON (C.). Muirhead Bone (16 × 12). Vienna (Gesellschaft für vervietfältigende Kunst), London (Obach), 10s. net. An essay reprinted from *Die Graphischen Künste*, followed by a summary catalogue of the artist's complete etched work, 1898-1905. 12 illustrations.

TEXTILES.

MARTIN (F. R.). A history of Oriental Carpets before 1800. Part I. (26×20). London (Quaritch), £5.

With phototype plates, partly in colour; reproduced and printed by the Imperial-Royal Austrian Printing Office, Vienna.

DOCUMENTS DES STYLES Louis XV, Louis XVI, Empire reproduits d'après les Soieries de la collection du musée historique des Tissus de Lyon (16 × 12). Paris (Calavas). 34 plates.

PHILLIPPE DE LA SALLE: son oeuvre au Musée historique des Tissus de Lyon. Avec une notice sur l'auteur. (18 × 13). Paris (Calavas). 35 plates.

MUSÉE HISTORIQUE DES TISSUS DE LYONS: choix de Soieries de la seconde moitié du XVIII^{e} siècle et des époques du Consulat, de l'empire et de la Restauration. (18 × 13). Paris (Calavas). 24 phototypes.

PALAIS DU LOUVRE, Pavillon de Marsan. Les Dentelles anciennes du Musée des Arts décoratifs. (18 × 13). Paris (Schmid), 35 fr. 28 plates, 117 reproductions.

HEIDEN (M.). Die wichtigsten Stücke der Berliner Spitzen-Ausstellung, 1905. (20 × 14). Plauen (Stoll). 32 plates.

MISCELLANEOUS.

ELLIOTT (R.). Art and Ireland. Preface by E. Marlyn. (8 × 5). Dublin (Sealy, Bryers and Walker), 5s. Illustrated.

RUSCONI (A. J.). La Villa, il Museo e la Galleria Borghese. (11 × 8). Bergamo (Instituto d'Arti grafiche), 1l. 50. 158 illustrations.

BARKER (W. R.). The Bristol Museum and Art Gallery. The development of the institution, 1772-1906. (8 × 5). Bristol (Arrowsmith). 10 plates.

Recent Art Publications

TAYLOR (T. J.). The Talbot J. Taylor Collection. Furniture, woodcarving and other branches of the decorative arts, (12 × 9). New York; London (Putnam), 25s. Illustrated catalogue of a private collection at "Cedarhurst," Long Island.

BASSERMANN-JORDAN (E.). Die Kunstsammlung des kgl. Professors Dr. W. von Miller in München (13×10) Munich (Brückmann), 30 m. 39 plates.

HINTZE (E.). Die Breslauer Goldschmiede, eine archivalischer Studie (14×10) Leipzig (Hiersemann), 20 m. Illustrated.

GUTMAN (K.F.). Die Kunsttöpferei des 18. Jahrhundert im Grossherzogtum Baden (12×9) Karlsruhe (Braun), 12 m Illustrated.

BOOKS RECEIVED.

PORTRAITS AND JEWELS OF MARY STUART. By Andrew Lang James MacLehose & Sons. 8s. 6d. net.

ILLUSTRATED CATALOGUE OF A LOAN COLLECTION OF PORTRAITS EXHIBITED IN THE EXAMINATION SCHOOLS, OXFORD. Introduction by Lionel Cust, M.V.O. The Clarendon Press.

GEMALDE ALTER MEISTER. Parts 6, 7, 8. Rich. Bong, Berlin.

HANDBOOK OF THE MUSEUM OF FINE ARTS. Boston, U.S.A. 25 cents.

VAGLEDNING FOR BESOKANDE I KONSTSLOJDAFDELNINGET. Centraltryckeriet, Stockholm. 50 öre.

CODEX ESCURIALENSIS. EIN SKIZZENBUCH AUS DER WERKSTAAT DOMENICO GHIRLANDAIOS. By Hermann Egger. Alfred Hölden, Vienna. 45 k.

DIE URKUNDEN UBER REMBRANDT (1572–1721) NEU HERAUSGEGEBEN UND COMMENTIRT. By Dr. C. Hofstede de Groot, Martinus Nijhoff. fl 6.

REMBRANDT. Part X. Heinemann, 2s. 6d.

DIE GALERIEN EUROPAS. Parts 4–9. Seeman, Leipzig.

DIARY AND CORRESPONDENCE OF JOHN EVELYN, WITH LIFE. By A. B. Wheatley. Vols. i.—iv. Edited from the original MSS.by William Bray F.S.A. Bickers & Son. £2 2s.

LA STORIA DI VENEZIA NELLA VITA PRIVATA. Part 2. P. Molmenti. Bergamo Istituto Italiano d'arti Grafiche. L. 27.50.

THE MACWHIRTER SKETCH BOOK. Cassell & Co., 5s.

THE EDUCATION OF AN ARTIST. C. Lewis Hind. A. & C Black. 7s. 6d. net

REMBRANDT E L'ARTE DEL SUO TEMPO. T. Neal. Bernardo Seeber, Florence. L. 2.50.

EUROPEAN ENAMELS. H. Cunynghame. Methuen & Co., 20s. net.

THE CHURCH PLATE OF THE DIOCESE OF BANGOR. E. Alfred Jones. Bemrose & Sons, Ltd. 21s. net.

MAGAZINES, ETC., RECEIVED.

Augusta Perusia (Perugia). Bulletin of the Pennsylvania Museum (No. 15) (Pennsylvania). Onze Kunst (Amsterdam). Gazette des Beaux-Arts (Paris). Die Kunst (Munich). La Rassegna Nazionale (Florence). La Chronique des Arts et de la Curiosité (Paris). Museum of Fine Arts Bulletin (No. 21) (Boston). Quarterly Review. Edinburgh Review. The Nineteenth Century and After. The Fortnightly Review. The Contemporary Review. The Independent Review. The National Review. The Monthly Review. The Rapid Review. The Review of Reviews. Catalogue de L'Exposition de Maîtres Hollandais du XVII Cièc!e (Frederick Muller). Revue Chrétien (Lille). Die Graphischeu Kunste (Berlin). The Kokka (Tokyo). Catalogue des Ouvrages se rapportant a l'industrie de la Dentelle. E. Van Overloop, Bruxelles, fr. 10.00.

ART AFFAIRS IN GERMANY

THE Hartmann house at Goslar has been bought by the town, and will thus be preserved from destruction or alteration. It is situated in the market place, and is one of the finest of the quaint Renaissance buildings for which Goslar and Hildesheim are famous. Both these cities are anxious to preserve their antique outward appearance, which gives to each its distinct character, intact. All the important buildings are gradually coming into public possession, and at Hildesheim the building regulations compel every man on the point of erecting a house to submit his plans to a committee, which rejects them if they are likely to clash with the style of the surrounding houses.

The cathedral of Cologne is one of Germany's worries. More than two-thirds of the structure date from the 19th century, and few churches built during the Gothic revival are as bare of fancy, as cold and uninteresting as this one. Its only redeeming feature is its huge size. Its completion was a sort of *tour de force*, by which German patriotism was tested. Millions were collected in every part of the land, and people who would not be likely to come within a hundred miles of Cologne in their lifetime, were persuaded to contribute funds on the score of this being a national enterprise. It was officially completed more than twenty years ago. Now it transpires that the quality of the stone employed is poor, and repairs have been going on ever since the pile was finished. The principal portal at the west end has to be taken in hand a-fresh now, and the cathedral will be a source of never-ending trouble and expense.

The government of Baden has taken sides with the architects who wish to see the ruins of Heidelberg Castle restored, and recently submitted a scheme to the Baden diet, in accordance with which funds were to be set aside for this purpose. The diet has awakened the gratitude of the majority of all Germany by refusing to pass the bill, and for the present, at least, this landmark and delight of all travellers is not going to be tampered with. The department of classical sculptures has been opened in the Kaiser Friederich Museum at Berlin, and now the mounting and arrangement of the whole museum is all but completed. The 'antiquarium' alone has not been opened to the public.

Though the readers of THE BURLINGTON MAGAZINE will have already read in the daily press accounts of the opening of Charlemagne's sarcophagus, at Aix-la-Chapelle, the event is of sufficient importance to be registered in a few lines in these columns, too. The object of the opening was to obtain accurate photomechanical reproductions in colour of the several woven fabrics enclosed in the sarcophagus. One of these, an oriental piece with a pattern of elephants, is ranked among the most valuable and oldest specimens of textiles in existence.

By way of contrast to the new German collections forming, of which I wrote recently, I may note to-day that one very important one, namely, the Hainauer collection at Berlin, has been sold lately, and has already been sent out of

the country. It was particularly strong in bronzes, carvings, and objects of household equipment of the Italian Renaissance, and perhaps the last large private collection of its kind in Germany. The passing of a Pacca-edict would not be out of place for Germany. Within the last decade it has lost an irretrievable lot of fine art objects. Mr. Pierpont Morgan, the all-engulfer, secured the Oppenheim collection for £125,000, and the Wenke collection of Hamburg for £50,000. The splendid collection of old German silver, formed by Mr. Gutmann, of Berlin, was sold for the same price, and passed into foreign hands. There is talk of the Metternich collection of Vienna undergoing the same fate, soon, and that formed by Baron K. M. Rothschild in Frankfort-on-Main, which contained a famous Balthasar Jenichen goblet, has passed into France by way of bequest.

This year's convention of the Kunsthistorische Gesellschaft, a body of art historians, the great majority of whom are Germans, has been given up. The meetings have heretofore taken place every two years, every time in a different city, which offered some interest to the student of old art. Papers on various subjects were read by different authorities, and generally a joint study of some subject connected with the town in which the members convened took place. A reorganisation however, is spoken of, with the object of fixing some more definite plan and aim for these conventions, which have of late rather dwindled down into being scarcely more than social gatherings. The institution of a kind of central bureau for information on art-historical subjects and the publication of a magazine as well as a bibliography on a large scale have been proposed. It would also be a good idea if the discussion and settlement of professional issues would be taken in hand by these meetings. By this means some sort of protective union for students of the history of art might be established, which would back up the individual members in case of difficulties, say with publishers; and obstacles in the way of research, which the efforts of a single man cannot remove, might also be overcome.

The Emperor William II has transferred some further valuable paintings, hitherto stowed away in the palaces at Potsdam and vicinity, to the Kaiser Friedrich Museum, where they will be accessible to every one. These are: *A Magdalen*, by Rubens, a large composition executed altogether by Rubens himself in his latest style. The saint is accompanied by angels and set in an elaborate landscape background; *Venus and Adonis*, by the same master, painted probably about 1615, one of several replicas; the head of an apostle, by Van Dyck, said to be a study for the *Descent of the Holy Ghost* (Cust; Series III, No. 42), in the stores at Berlin, possibly of the set of *Apostles* of which there are fragments at Dresden, Burghausen, etc.; *Samson and Delila*, by Rembrandt, signed and dated 1628 (Bode Vol. I, 6), and the *Beheading of St. John the Baptist*, by Girolamo Romanino.

The late Alfred Beit bequeathed two important works to the Kaiser Friedrich Museum—the portrait of Mrs. Boone and daughter, formerly in T. C. Garth's collection, by Sir Joshua Reynolds, and a bronze statuette of Hercules, by Pollaiuolo.

The large triptych of the holy family which the late E. Molinier had discovered in a monastery in the south of Spain, passed, at his sale in Paris the other day, into the possession of the Städel Gallery at Frankfort-on-Main, which is said to have paid slightly less (£5,000) for it than Molinier himself paid. It is dated 1509, and signed 'Lucas Chronus,' thus being the only picture of Cranach's known with a full (though rather queer) signature. This is not the only anomaly about it, and it adds a fresh, confusing item to the medley of variegated work which has all been attributed to Cranach's early years. The author of this triptych has been strongly influenced by the Romanist painters of the Netherlands, and thus indirectly by Italian art. To judge from the reproductions circulating, it lacks spontaneity and freshness in the manner that studio-pictures, the execution of which has lain in the hands of scholars or followers, lack them. The director of the Frankfort Museum believes it to be the Torgau altar-piece, which we know Cranach to have painted, but which had disappeared for centuries. If this Proteus, called the elder Cranach, really is responsible for this triptych, and the *Martyrdom of St. Catherine* in the Dresden Gallery, there is no saying what he may not have painted, and it would be worth while to investigate the Meissen altar-piece again in connection with his name.

A valuable collection, principally of old silver, and belonging to the late Georg Agath of Breslau, is soon to be sold by Lepke in Berlin. Agath decorated a saloon with such objects of antique applied art as appealed to his taste, neither pursuing any one branch of collecting only nor turning his attention to one particular time or school. Among his possessions there is a well-known silver owl, formerly in the Gedon and Felix (Leipsic) collections, which has now been discovered to bear the mark Z, signifying Zürich, upon it. Another *pièce de resistance* is a little silver cabinet containing a small travelling altar, which has also been known for years, but the name and date on which—Phillipp Benner, 1609—have been discovered only recently. There are many further specimens of Renaissance silversmith's work, notably from Nuremberg, some Limoges plates, a number of rare Kreussen pots, ivory carvings, iron gothic coffers, etc., but, according to some reports, several of the best things that Agath owned have already been disposed of by private sale. H. W. S.

WHY NOT A NATIONAL GALLERY?

After many years of desultory agitation for a national gallery, the courts provide us with the lame, if satisfactory, conclusion that we have had one for a matter of sixty years. To be sure there has been no convincing evidence of our possession. It has been, since the fire of 1865, a gallery mostly *sans* pictures, *sans* statues, *sans* buildings, pretty much *sans* everything, but from the first the Smithsonian Institution at Washington has had the power to purchase objects of art and curiosity, and now that power has just received striking legal confirmation. The occasion of the institution's finding itself artistically is in many ways interesting. When the late Harriet Lane Johnston, President Buchanan's niece, and in her day lady of the White House, died last winter it was found that she had willed her pictures and other collections to the Corcoran gallery as a loan until such time as Congress should establish a national gallery of art. The trustees of the Corcoran being unwilling to assume custody of the collection under such uncertain conditions, the president ordered a friendly suit for possession of the bequest, with the ulterior object of ascertaining the powers of the Government and of the Smithsonian. Judge Stafford decided that the Smithsonian Institution was empowered to acquire objects of art, and indeed the case is plain in the text of the charter. It will be recalled that the Smithsonian has already exercised this function by accepting the magnificent gift of Mr. C. W. Freer's collections, subject to his life interest, but it may not be so generally known that it has long possessed the important print collection of the late George P. Marsh, which is deposited in great part in the Congressional Library.

Since the Smithsonian Institution has been well supported by Congress, it might seem plain sailing to our much-desired national gallery, but the matter is not so simple. The funds are subject to very definite commitments in connection with the varied activities of the institution, and no provision for an art department could be made without unduly curtailing the routine work. It would be highly unfortunate, for example, if the important work in American antiquities should be in any degree abridged. Many other departments, too, may fairly assert a prescriptive right to their present allowances. In short, unless Congress will appropriate the necessary funds, the national gallery is likely to remain a mere clause—a gracious permission to rob the ethnological Peter to pay the artistic Paul. The real friends of the project then will devote their ingenuity to framing a scheme that is likely to appeal to Congress. One can hardly imagine the House and Senate making large annual appropriations for a general museum of art. The subject lies outside the interest of our average law maker. Even the obviously useful grant to the Congressional Library is seldom voted without protest, and the proposal to house and maintain an art gallery on any adequate scale would at present, one fears, simply die in committee. There is, however, a plan, unhackneyed, meritorious in itself, and calculated to win the favour of Congress, namely, the foundation of a national gallery of American art, historical and contemporary.

The desirability of the plan is patent. Washington is of all our cities the one where such a collection would be most appreciated. Thither all Americans and many foreigners go, intent on sightseeing and curious in all matters American. In no other city would a retrospective and contemporary exhibit attract so many intelligent visitors, in no other city could the difficult task of selecting the best of the current sculpture and painting be conducted without formidable pressure from local and sectional influences. It needs, in short, little argument to prove that the national capital is the proper place for the national gallery; one may fairly assume that Congress would give respectful consideration to a project so eminently useful and patriotic, and certain to enhance the interest of Washington at home and abroad. Unlike most of the schemes by which Congress is beset our present project is both simple and relatively inexpensive. The national gallery could very well start with a small building contrived for future extension. The staff at the outset need not exceed a director with an assistant who should also be curator of the Marsh collection of prints. Indeed the large and costly staff of a general museum would never be necessary. For many years the annual allowance for salaries and all administrative expenses should fall well within twenty thousand dollars a year—no great sum surely for such a purpose.

The duties of the director would be twofold; in the first instance, to assemble a representative collection of American art from colonial times to the present, next to buy year by year the most meritorious works of living artists. For the historical collection there should be a generous grant at the beginning. The prices of excellent painting and statuary of the older schools have already begun to rise, and, say, one hundred thousand dollars appropriated once for all would do the work of thrice that sum distributed over a long period of years. In the retrospective collection the director would chiefly have to guard against what Matthew Arnold called the historical fallacy. It would be a grave mistake to seek an example from every American artist who ever defaced good canvas or misused honest clay. Within the limits of the good there is enough to keep an active director busy for many years; the bad never really counted, and counts least of all now.





CASSONE PANELS BY PESELLINO IN THE
COLLECTION OF MRS. JOHN GARDNER, BOSTON

Far the most attractive part of the plan would be the building up of a collection of contemporary art. The foundation of an American Luxembourg, but a Luxembourg free from the squabbles and superstitions of the schools, would be a feat worthy the best efforts of a patriot connoisseur. It has been shown that Washington offers peculiar advantages for such a task. That seclusion from the market place which the fathers sought for the Government would be equally grateful to the head of a national gallery. For current purchases a very moderate annual allowance would suffice. Considering the honour of representation at Washington, painters and sculptors would assuredly be content with smaller prices than they expect from private buyers. Then in the contemporary department, as indeed in all, the gallery might fairly expect frequent gifts. A large part of the burden of the directorship would, as usual, consist in the tactful discouragement of intending donors. One of the high solaces of his lot would be the fact that Washington does not abound in the 'groups of gentlemen' who generously conspire to land the works of artist friends in public museums. The Metropolitan Museum, in the department of American art, has in this way become a melancholy monument to misguided enthusiasms and official amiability. It is easy to see that an unbiased director at the capital might do much beyond the mere purchase of works of art; his rightly filled walls and corridors might gradually become a lesson in taste to all the country. Such a lesson would nowhere be more seriously pondered than at Washington.

Perhaps this may seem visionary; it certainly will be that unless the Smithsonian Institute and its friend make an urgent and effective appeal to Congress. One is loath to believe that so excellent a plan will fail to find adequate official support. The Smithsonian has discovered an unsuspected and valuable power; to let an important function lapse for want of use is not the American way.

CASSONE-FRONTS IN AMERICAN COLLECTIONS—II.

PESELLINO'S SIX TRIUMPHS OF PETRARCH.

Probably few cassone-fronts have been so thoroughly discussed as these two pieces from the hand of Francesco Pesellino, which now are prominent ornaments in the Primitive room of Mrs. John L. Gardner's collection. They have been reproduced with rather slight annotation by the late Eugène Müntz and the Prince of Esseling (Pétrarque, Baz. d., B.A., Paris), and in better plates and with an admirable commentary by Werner Weisbach (Francesco Pesellino u.d. Romantik d. Renaissance, Bruno Cassirer, Berlin), the limited circulation of whose excellent monograph pardons a partial repetition of his conclusions. Our two panels contain each three of the six Petrarchan triumphs, namely: (a) *Triumphs of Love, Chastity, and Death;* (b) of *Fame, Time, and Eternity.* All except the last are represented by cars, or pageants, bearing an allegorical figure, and drawn by symbolical beasts. In the text of the 'Trionfi,' it will be recalled the car appears only once, in the first 'Triumph,' that of Love. What has caused the extension of this obvious symbolism throughout the others in flat disregard of the imagery of the poet? Müntz and Esseling sought the cause in some famous pictorial series, now lost, which once for all established the type. Werner Weisbach's explanation is far more satisfactory. He supposes that the painters merely followed actual scenic representations of the 'Triumphs' and similar subjects. There is abundant evidence that such street displays were made on large platform waggons, and frequently with elaborate properties and scenery. The painters, whether working on vellum or panel, drew their inspiration from such *tableaux vivants*, and, as the most cursory study of Petrarch iconography will show, made only the slightest and most casual use of the original text.[1]

Before treating the subjects in order, a word on the general colouring and decorative effect of the panels. The sky is a dark slaty-blue, of even value with the dark green of the grass. Against this sombre background figures clothed in white and rose stand out with great vividness. A range of serrated hills, salmon-pink in tone, is rather awkwardly introduced in the middle distance, after Fra Angelico's earlier manner. This landscape has neither breadth nor preciousness of detail, being subordinated to a rather obvious decorative effect. The general look and tone of the panels are Uccellesque, an influence pretty clearly displayed in the *Triumph of Fame*, while as we have noted, there is also an unmistakable and not wholly pleasing infusion of Pesellino's master Fra Angelico, notably in the *Triumph of Eternity*. The merit of the paintings lies largely in the exquisiteness of the heads and the grace of the single figures. Pesellino is here at no such height as he reaches in the David stories owned by Lady Wantage; he is, on the other hand, nowhere else quite so gracious as in these panels of Mrs. Gardner's.

Taking the triumphs in order: Love, rightly figured as an adolescent—the rather stupid revival of the Roman *putto*-cupid belongs to the *Cinquecento*—stands with released bow on a ball under which his fire blazes. Four winged *putti* hold flaming braziers, from which apparently the

[1] No student of literary relationships will be surprised that the first of the 'Trionfi' should set the pictorial fashion for all. First books, chapters, paragraphs, and even lines are the quoted and influential ones. The annotation and marking of old books tells plainly enough the tale of good intentions unfulfilled. Doubtless many another an illustrator of the *Quattrocento* perused the first of the 'Triumphs,' and that day read no further.

amorous ardour is to be communicated to the nine pairs of lovers who stroll beside the car. The group or rather procession, of eighteen true lovers is notable for the grace of the forms, the richness of the costumes, and for a certain indescribable amenity. It has the air of a distinguished society —of a conscious and well ordered gaiety. These are the young folk who—waiving the anachronism —met above Florence in plague time, to tell the stories of the "Decameron." Nor are they so unlike those more responsible figures that a half century or so later, shone in the pages of the "Cortegiano."

Weisbach has pointed out that the figure of Love and the horses are based on the antique; his suggestion that the foremost couple may represent the bride and groom, for whose household the cassone was made is merely plausible.

In the next *Triumph*, Chastity clothed in white, carrying a book and an olive branch, sits enthroned upon a car drawn by two unicorns. About the car stand thirteen good women, indistinguishable heroines of old. They march under the standard of the spotless ermine. In the foreground is a white grey-hound bitch. The figure of Chastity, as later that of Fame, has a decidedly archaic appearance, being in the tradition best represented by the allegories of the Spanish chapel.

The forbidding *Triumph of Death* is allowed only the margin of the panel. This time the car is in the form of a draped tomb, on which balances *Pallida Mors* as a gaunt and ragged virago with the emblem of the scythe. Two black buffaloes drag the car over prostrate corpses. A withered tree in the middle distance, the barrenness of the soil, a vulture on a rock, and a naked corpse in the foreground reinforce the symbolism. Except for a certain tremulous alertness in the harridan figure of Death there is little worthy of especial attention.

Far the most carefully studied of the six *Triumphs* is that of Fame—the first subject of the second panel. The car is drawn by two white horses, one of which is grazing; beside them walk two bound captives, whose athletic figures reveal the influence of Uccello. Fame, with an octagonal halo and an orb in her left hand, sits before a kind of *Mappamondo* upon mountains, and walled cities are lightly indicated. Weisbach has shown that this form of penumbra is suggested by a passage in Boccaccio's "Visione Amorosa" (Cap. vi.). At the right of the chariot stands a group of thirteen clerkly persons, at the left six great warriors; in these two pursuits fame being chiefly won. The faces are strongly individualised, and in perhaps half the cases Weisbach has made plausible identifications. Among the poets and philosophers Dante, in profile, is plainly recognisable, behind the captive at the right. The figure at the right of the group with a tall hat is Aristotle, 'the master of those who know.' Immediately to the left is a classical profile, evidently derived from the antique, which may depict Plato. A saint in the *filosofica famiglia*, clearly marked by his halo and Dominican garb, can hardly be other than Thomas Aquinas with the 'Summa' in hand. One may also surmise that the hooded figure next to Dante is Virgil. At the extreme left of the clerkly group, behind the car, is a feminine, or at least androgynous figure, whose identification is doubtful.

The six great captains elude identification, although the third from the left, in profile, seems to represent Julius Cæsar, and to be painted from a classical original. The hooded figure nearest the car has a Florentine look, and is not unlike Andrea del Castagno's portrait of Farinata degli Uberti. Reminiscent again of Andrea is the swagger of the figure in a corselet. The whole group recall *longo intervallo* Uccello's series of portraits partially preserved in the Louvre. Without pressing these analogies, Pesellino evidently appears as a quite incorrigible eclectic.

The allegory of Time is of the most obvious sort. Time the most venerable and impressive figure Pesellino has created, is drawn swiftly along by two stags; his wings emphasise the notion of swift motion; the crutch symbolises his proverbial tardy approach to those who wait. The drawing of feet, hands, hair and drapery is of the finest.

Fra Angelico's influence dominates the *Triumph of Eternity*. Before the usual gold background, Christ with the imperial orb sits enthroned above an arch in which the seven heavens are represented in section. In front of the celestial arch hover the symbols of Mark and John. An angelic choir attends the Saviour, and kneeling messengers await his will. Below are spread in naïve epitome the sea with its ships and the earth with the cities thereof. The composition is dignified and worthy of a larger scale, but perhaps a trifle incongruous with its associated groups.

Reviewing the whole matter, it is clear that the nature of the subject barely permits of unified decorative effect. The panels are gay and attractive but of course less significant than such a masterpiece in the kind as Botticelli's Lucretia or the bizarre inventions of Piero di Cosimo. But there are few works of the early Renaissance that so abound in decorous and lovely detail. One should consider Mrs. Gardner's panels beside the more precious sort of illuminated manuscripts. In them we see the Renaissance still tentative, but assembling the beautiful forms it later was to use so freely. Finally to appreciate these *Triumphs* properly one should bear in mind their archaic quality even for their probable date, a little before 1450.



Portrait of a Girl

From a drawing in the British Museum attributed to Lely

Lon. Pubd. by Walker & Co.

EDITORIAL ARTICLES

THE FUTURE HOUSING OF OUR NATIONAL COLLECTIONS

AFTER the eloquent protest by Mr. Lionel Cust in 'The Times,' following the questions of Lord Carlisle and Mr. P. W. Wilson in Parliament, there can no longer be any reasonable doubt that the proposal to build a new Stationery Office on the vacant ground behind the Tate Gallery involves a very grave danger to our National Collections.

The chain of reasoning in the matter is curiously complete, and may be put briefly thus. Do what we will the National Gallery, already crowded and double-hung, must become more and more crowded as time goes on. The Portrait Gallery, hard by, is already crammed to the verge of absurdity, while the Tate Gallery, already single-hung, tends to swell more rapidly still.

This growth is natural and inevitable. No process of weeding or pruning, though some gradual weeding there must be, can possibly keep pace with it. Such pruning too, if drastic, would involve the constant breach of testamentary dispositions, which however legalised by Parliament, would frighten away all future benefactors, while for the directors and officials it would be a source of endless complaint and friction, growing more and more sharp and unavoidable as the area of possible elimination decreased.

We have thus to take for granted the continuous increase of our collections, however discreetly the directors deal with new acquisitions, and it is evident that more space must be found somewhere to avoid an absolute deadlock. Now the barracks at the back of the two Trafalgar Square galleries may some day yield them more room, but if the Portrait Gallery has its due, the addition to the National Gallery will have to be small in proportion to its needs. The building of an *annexe* elsewhere is not to be thought of, so the site at Millbank alone remains to satisfy the considerable demands of the present and the very great ones of the future.

Could this ground be set aside for an extension of the Tate Gallery, the problem is practically solved. We could then get our collections arranged on a simple coherent plan which would meet the whole question of future increase. The Tate Gallery would be made, in fact as well as in name, the headquarters of the British School, two or three rooms only of picked masterpieces (on the *Salon carré* principle) being left at Trafalgar Square to represent it. Modern foreign pictures might be treated in the same way. The conditions of Turner's dishonoured will might at last be complied with by the proper exhibition of his works in oil and water-colour at Millbank, and if also the Constable sketches at South Kensington could be transferred thither justice would be done for the first time to our landscape school. The curious feature of this Utopian scheme is, as we have said, the fact that there seems to be no sound alternative to it, and the matter may safely be left to the good sense of the Office of Works.

ENGLISH PROVINCIAL MUSEUMS—II

LAST month we attempted to define the problems which the managers of a provincial gallery have to face, in trying to make their institution attractive and thereby useful. Mere bulk and size was, as we indicated, a delusion, but a certain amount

of variety in the exhibits was an undoubted advantage. One of the most common ways of getting this variety, namely, by loans from South Kensington, remains to be discussed.

The system of loans from South Kensington is admirable in theory, in practice of somewhat more dubious benefit. It may involve the absence from the London Museum of things valuable in the extreme to students, perhaps portions of a series which cannot be really appreciated except in its entirety. The choosing of the loans, too, appears in many cases to be quite haphazard, the objects selected having no relation either to each other or to any local industry or scheme of education. The extraordinary official attitude towards the Museum, which persists in regarding it as an appendage to the Board of Education, and as such exempt from the expert control which superintends our other great National Collections, is responsible for these abuses.

Amendment in both these respects, however, should present no serious difficulty. We fancy the director of the Victoria and Albert Museum would find it easy, could an assistant or two be spared for the purpose, to arrange with the help of duplicates and reproductions, a number of specimen series, illustrating the development of various branches of sculpture, metal work, ceramics, textiles, and other artistic industries, which could be distributed among the various art centres, and exchanged from time to time as local needs demanded. This question, however, can best be treated later when we come to speak of classification. For the moment it is enough to point out how immensely useful an institution like the Victoria and Albert Museum might become in providing provincial museums with the constant variety of fine things, which, when properly employed, is one of the most potent methods of attracting the public.

We have next to consider how a gallery may be rendered attractive by having a definite reference to local interests, local tradition and local industries.

The appeal to local patriotism by the exhibition in a provincial city of things connected with the history of the place or of its inhabitants is in some respects of the greatest importance. Such galleries, for example, as that at Norwich, where the progress of the Norwich School of painting is illustrated, largely, it is true, by the generosity of a private donor, in a series of well chosen examples, accompanied by an excellent little catalogue, or the larger gallery at Birmingham, where Burne Jones and William Morris are made the nucleus of a famous collection of Preraphaelite work, have a value far in excess of the sum of money which they represent.

When we see local associations employed or extended thus admirably we cannot fail sometimes to wonder that the thing is not more frequently done. Too often local interest is confined to archaeology or antiquarianism; the exhibition of old maps, plans and topographical drawings, or the relics and potsherds of earlier generations. We do not wish for a moment to imply that these things have not a distinct value and interest, but that interest might be largely augmented were the local art of the past linked with the local art of the present, so as to form a connected series.

It is certainly rather surprising that so few people should take any practical interest in the art of their dead fellow citizens, who have reflected honour upon their dwelling place, and that still fewer should recognise a famous townsman in any tangible manner while living. The best men no doubt drift from the provinces to

some large centre of activity, but they rarely forget their birthplace, and a commission to execute some work of moderate size for their local gallery, when they have won definite reputation, would perpetuate the friendly connection, and also give to the gallery in course of time a distinct value and interest such as no casual purchases could confer. Generation after generation would be stimulated by the sight of works by men who once lived under the same conditions as themselves; the collection aesthetically would not probably be worse than most of those which are now being formed, and might indeed be better since under the circumstances each artist would try to be represented by his best work; and the aggregate would acquire in time a certain definite character and unity, especially if reinforced on the Birmingham method.

We can imagine, for instance, a place like Exeter or Plymouth beginning with a collection of picked works by the best modern Devonians, continuing the county tradition backwards to Northcote, Opie and Gandy, and crowning it with one or two specimens of Gandy's great pupil Sir Joshua. The system has the additional advantage of demanding common sense rather than special art knowledge to carry it out, and is, therefore, particularly suited to the capacity of the average town councillor. The perusal of a few books of reference and a modest amount of inquiry in the case of living men would give the needful list of names, and the eternal question of selection would be relieved of half its terrors.

Collections such as that of Leeds ware at Leeds, of Bristol porcelain and glass at Bristol, of Wedgwood ware at Etruria, or the Museum at Stoke, have so direct a bearing upon local industries that they should more properly be discussed with the second part of this article, but the Museum at Colchester is an excellent illustration of how much may be done towards making a valuable and interesting record of the archaeology and history of a district, with the help of a little enthusiasm and public spirit. The purchase of an important private collection for a relatively large sum (about £1,400), was a noteworthy feature in the history of this Museum, which forms a striking contrast to the narrow-minded economy or ill-directed expenditure of some other municipalities.

A department devoted to local archaeology ought, indeed, to form a section of every provincial museum, not only from the point of view of historical scholarship, but because such a department is a natural centre of attraction to all who are interested in the history of the neighbourhood, and so provides the museum both with visitors and useful friends. Indirectly, too, it has the advantage of fostering a right attitude towards the preservation and care of such antiquities as may exist or be found in the vicinity, a thing of no little moment in these days, when ancient buildings everywhere have to make way for modern improvements, and when treasure trove drifts to London auction rooms, without an effort being made to save it for the place of its discovery.

(To be continued.)

SOME DRAWINGS OF ENGLISHWOMEN FROM VAN DYCK TO KNELLER

BY LAURENCE BINYON

THE period dominated by Lely and Kneller counts in general estimation as a rather tiresome and uninteresting chapter in the art of England. It calls up the vague image of a vast family, in two generations, of persons apparently all related to one another. With the earlier generation (Lely's) the huge wigs of the men, the languishing attitudes and melting glances of the ladies, all dressed in the 'sweet disorder' of what Walpole calls 'a sort of fantastic night-gowns,' count for much in the air of sameness. With Kneller's generation, the monotony extends to figure and to feature; all are in the same difficulty as to where to place their hands, all alike seem tired with the effort of appearing to have larger eyes and nobler foreheads than Nature gave them.

Such is the superficial impression won from the average portrait of the period, as seen in how many English country houses! A more precise scrutiny will certainly not absolve Sir Godfrey Kneller from lack of interest in his sitters, surprising monotony of conception, and general perfunctoriness, although at his best, as in the finer of the famous Kit-Cat series at Bayfordbury, he showed himself an extremely able painter. But Sir Peter Lely, to whom a great mass of inferior shop-work has gravitated with time, is more than this. He is an artist, with an original preference in colour, especially for harmonies of golden and coppery brown; with a sense for style, and on occasion—what is more unexpected—a sense for personal character.

These qualities are better seen in his drawings than in his paintings. With most artists we get on more intimate terms in their sketches and studies than in their pictures. In these brief notes I propose to approach the portraiture of the time through its drawings, and think by this means we may come to closer quarters with individual artists, whom their more official or commercial paintings tend to confound together.

Lely arrived in England, a young man of twenty-four, in 1641, the year of Van Dyck's death. He was already known as a painter, not of portraits, but of history and landscape. But the vacancy left by Van Dyck gave him his great opportunity, and he was not slow to step in; thenceforward he painted portraits. Not much of Lely's early work in 'history and landscape' remains; at least, not under his name. There are, however, a certain number of mythological and sacred subjects by him, *Cymon and Iphigenia*, *Europa*, *Susanna*, etc., noted by Walpole in various collections. Some time ago, in the collection of Mr. Randall Davies, I noticed a drawing which had borne the name of Claude (*Pl. I*). Though I know no other drawings to support the suggestion, I think in presuming this to be an early drawing by Lely we shall be pretty near the mark. It cannot be by Claude. It is not by Van Dyck, though the rocks and trees of the landscape background are very near to his manner. There is a lightness of touch in the drawing which probably precludes such otherwise likely names as Lankrink and Wissing, though I know no drawings of theirs which offer points of comparison; and in the proportions of the figure, its attitude, and the type of the head, I seem to recognise the hand of Lely and no one





PORTRAIT DRAWING ATTRIBUTED TO LELY
IN THE COLLECTION OF MR. RANDALL DAVIES



BARBARA, DUCHESS OF CLEVELAND, BY LELY. BRITISH MUSEUM.



PORTRAIT OF AN UNKNOWN LADY, BY LELY. BRITISH MUSEUM.

PORTRAIT DRAWINGS OF ENGLISHWOMEN.
PLATE II.

else. Perhaps some reader of THE BURLINGTON may know, or light upon, other drawings which will confirm or disprove this suggestion. Of Lely the portrait painter there are signed and certain drawings. At first, no doubt, his style was extremely close to Van Dyck's. Among the Van Dyck drawings in the Print Room are two—a back view of a lady's head, and a study of a lady's arm and drapery—which at first sight one would not hesitate to put down to Lely. They come, however, from Sir Peter's own collection, they are stamped with his mark, and are presumably, therefore, not his own work. Moreover, on closer examination they betray an elegance that is not quite Lely's elegance, a shade more largeness and decisiveness of style. The Van Dyck drawing here reproduced (*Pl. I*) is perfectly typical of that master's English period. The original is a whole-length study, but the lower part has suffered from rubbing, even more than the upper. Most of Van Dyck's later drawings are of the most summary kind, intended to note the general design of the portrait, the attitude and costume of the sitter. This study, slight though masterly, is a little less summary than usual. Whose is the fair head which turns over the shoulder to face us with a provoking smile of vivacious half-inquiry, half-denial? Tradition has attached no name to the drawing. I am, however, persuaded that the lady is none other than that famous Lucy Percy, who, as Lady Carlisle, made so vivid and often so enigmatic a figure among the shifting factions and political intrigues of the Civil War. With beauty celebrated by all the poets of the day; wit that was the admiration of the courtiers; a winner and holder of the confidence of tender women like the Queen, and of daring men like Strafford (who said of her, 'Nobler nor more intelligent friendship did I never meet with in my life'), yet betrayed by the luxury of influence over the strong brains of men into playing a part, not wholly single; one, of whom a contemporary writes plainly that 'naturally she hath no passion at all,' and whom, perhaps, want of passion rather than want of head led astray, and made suffer; here is a modern personality, a heroine, one would say, 'made to the hand' of George Meredith. Van Dyck painted the brilliant lady more than once; the most famous portrait is that at Petworth. The drawing agrees entirely in feature and expression with the paintings, though it may not be an actual study for any of them. The English school has been justly famous for the power of portraying women. Van Dyck founds the great tradition. He has not that strange sense for the something quintessentially feminine which Gainsborough, who owed so much to him, magically expresses. But he has the habit of distinction bred of familiarity with great personalities, mixing in great affairs. He can comprehend a Lady Carlisle better than his English successor, who cared nothing for great affairs and those who guide them.

With Lely we drop suddenly into a different atmosphere. Though Lely was painting in England through the Civil War and the Commonwealth, his conspicuous success only came with the Restoration; and it is with the court of Charles II that we associate him. Extravagance of recoil from a high-wrought time of tension appears vividly in the portraiture as in the history of the reign. An air of languor and studied dishevelment marks Lely's portraits; and it is with surprise that we light upon such a representation of brutal vigour and ability as his drawing of Lauderdale in

the British Museum, a drawing which in its force and subtlety gives a far higher impression of the artist's powers than the average of his work. For purposes of better comparison, I have chosen only to reproduce drawings of women in this article; otherwise the Lauderdale, or the Edmund Waller, a drawing of rare dignity and style, would show Lely at a higher level than the soft and sensuous profile of a lady (*Pl. II*). This drawing however, with its delicate bloom of colour, is typical of Lely's beautiful manner as a draughtsman; the artist in him is shown in nothing more clearly than in his choice and felicitous use of his materials. In these crayon portraits, to which Sir Peter gave a vogue, we see the beginnings of the eighteenth-century pastel.[1]

Our first illustration (*Frontispiece*) is something of a problem. It has long borne Lely's name, but is certainly not by his hand. In technical details; in the use of a French chalk crisper and blacker than the gray natural chalk used by Lely; in the way of putting on the white; in the red outlines to the eyelids, it agrees with the work of Richard Gibson, though finer in quality and better drawn than most of that painter's portraits. Gibson was a dwarf, who was page to a lady at Mortlake; and, showing talent, was placed as a pupil with Francis Clein, then superintendent of the Mortlake tapestry works; he afterwards imitated Lely, and was well known for his copies of that master. He taught drawing to Queen Anne. His son, daughter and nephew were all known as painters of small portraits, and the nephew William especially as an excellent copyist of Lely. Greenhill, who died young, was an artist of great promise. He drew in a manner extremely close to Lely, using the same gray chalk and aiming at the same bloom of effect. Mary Beale's drawings are perfectly unmistakable; she used red chalk with a hard and heavy touch.

What are we to say of the attractive half-length study (*Pl. III*) recently acquired by the Print-room? This drawing bears Lely's name. Full of sentiment and delicate in modelling as this portrait is, there is a certain coldness and deliberation in the workmanship, even something mechanical in the shading of the dress, which suggests that this may be after a picture, and not from life. Against this supposition, however, is the fact that there is no background—which is usually found in copies, such as the famous Lady Castlemaine by Faithorne after Lely—as well as the fine quality of drawing shown in the face. It would be rash to dogmatise on the point, no less than on the authorship of the portrait. Lely may have had several styles, though personally I incline to think it is by a different hand. Perhaps the publication of these two drawings may lead to the discovery of further evidence on the subject.

Our series concludes with a typical drawing by Kneller, which speaks for itself—a portrait of the Duke of Marlborough's second daughter Anne, wife of the Earl of Sunderland. In this example of a spirited and facile talent corrupted by a low standard of work and commercial ambitions, we feel the end of a period. The noble school of portraiture which was to mature in Reynolds and Gainsborough founds itself rather on the less skilful and showy, but sincerer and more homely, art of Kneller's English contemporaries.

[1] The drawing of Barbara duchess of Cleveland (Plate II) is specially interesting if compared with the miniature of that notorious lady by Samuel Cooper. See THE BURLINGTON MAGAZINE for September 1906.





ANNE, COUNTESS OF SUNDERLAND,
BY KNELLER.—BRITISH MUSEUM.

LONDON LEADED STEEPLES—I

BY LAWRENCE WEAVER, F.S.A.

IN nothing did Sir Christopher Wren show the almost wanton luxuriance of his art more markedly than in the lead steeples of London. For the twenty-eight towers that are crowned with either spire or lantern, Wren employed stone for only nine and leaded timber for nineteen. Lead may, therefore, claim the first place in his affections as a spire material. These nineteen we may divide into three classes :

a. True spires
b. Quasi-spires
c. Lanterns

This is a loose and arbitrary classification, but Wren's masterful way of playing with architectural elements and combining them in astonishing ways makes havoc of any orderly description. By a quasi-spire I mean a composition such as Saint Martin's, Ludgate, which is more safely described in a non-committal way as a steeple. Mediaeval lead spires are much more obedient to type. I have elsewhere[1] classified them under two main and seven sub-divisions, and all the earlier English lead spires fall within those seven headings. But Wren created within the square mile of the City more forms than all the architects of the Middle Ages, and if, as was inevitable, some pay the penalty of rash experiment, others make an assured success. Among the nineteen there are only two which can be described as true spires. With them I now particularly deal—St. Swithin's, London Stone, and St. Margaret Pattens, Rood Lane. Their peculiar interest lies in the fact that in them Wren is in debt to his predecessors. They are, in all essentials, gothic. With St. Swithin's this is especially the case.

Mr. Andrew T. Taylor in his admirable book[2], suggests that the towers which have no steeples would stand them and that those with steeples could do without them. While this is true of the majority, I cannot think that it is wisely said in respect of St. Swithin's. The top of the tower was obviously designed purely in relation to the spire which surmounts it. Without the spire the scooped-out splays at the top angles would be meaningless and even absurd. Wren's problem was both simple and old, how to step from the square of the tower to the octagon of the spire. He attacked it with his usual queer mixture of boldness and compromise. The mediaeval architect did not tamper with his stone tower. It began square and finished square. The change to the octagonal was affected in the timber work, and in two main ways ; by framing a collar (*e.g.*, Ryton) or by constructing broaches (*e.g.*, Godalming). Both of these methods involved diagonal bearers across the corners of the tower. At St. Swithin's, Wren took a characteristic short cut. By trimming the tower angles to a splay he secured solid masonry to take both the cardinal and diagonal sides of his spire and so simplified its timber construction. There is, moreover, another element of compromise. This method of recognising the step from the square to the octagonal by obvious construction had hitherto been used only on towers without parapets (the parapet round the broach at Hadleigh is a foolish modern addition). Wren, however, emphasises the break with a cornice topped by a balustraded parapet,

[1] 'Journal of the Royal Institute of British Architects,' Third Series, Vol. XIII, No. 10.

[2] 'Towers and Steeples designed by Sir C. Wren,' published 1881. Amongst the many monographs on Wren is a delicious production, entitled 'Wren's City Churches,' which would have won the passionate approval of the late Robert Montgomery. It gives full particulars as to the 'pale pillars of pearly light that have cleft their murky way through waves of misty sea' and other luminous architectural criticism

and so gets the best of both worlds. The leading of the spire itself is purely gothic in feeling. The oval shape of the spire-lights alone betrays its seventeenth century origin. Mr. A. T. Taylor thinks the scooped-out splays of the tower not very happy, on the ground that the diagonal view brings them into painful obtrusiveness. If this be the case my photograph shows the splays at their worst, but I do not find the worst is very bad. Though the splays may fairly be said to obtrude, obtrusiveness is one of Wren's strong points, and even then the delicate frilling of the balustrade tones down not only the incidental coarseness of the splays, but also the inevitable baldness of the progression from tower to spire.

St. Swithin's may be taken as Wren's exercise in lead spires in the earlier gothic manner, which regarded a spire primarily as a roof, and, secondarily as an architectural feature. St. Margaret Pattens is of the later type of parapetted spire (*e.g.*, Chesterfield), which, standing well within the lines of the tower walls abandons the idea of a roof altogether. More significant, however, of the partial abandonment of the gothic spirit while retaining the gothic form is the treatment of the leading. The vertical rolls of St. Swithin's are replaced at St. Margaret's by a series of sunk panels, which cannot be regarded as so suitable a treatment for lead. It is possible but unlikely that this change may be accounted for by Wren's desire to emphasize the timber construction of the bones of the spire. In effect it minimises the peculiar value of lead by destroying its characteristic texture when used on large surfaces. The lead serves the purely subordinate purpose of protecting the wood. This feature is enough of itself greatly to reduce the gothic character which the form of tower and spire suggests. It enables us to place it rather as a renaissance translation of a gothic original, and to regard it as an example of the power of tradition in English building, even with (or perhaps especially with) such a giant as Wren.

The splendid stone spire of St. Antholin's, which was wickedly and quite needlessly destroyed in 1875, was panelled in a similar way. St. Antholin's was finished by Wren in 1682 and St. Margaret Pattens in 1685, and it is not unreasonable to suppose that the great success of this treatment in stone tempted Wren to essay the same in lead. The likeness of the two spires is carried out even in the character of the spire-lights, which have similar pediments, but the towers are quite unlike. At St. Antholin's an intermediate octagonal stage with semi-circular buttresses on the diagonal faces marked the progression from the square of the tower to the octagon of the spire. In the case of both these churches, Wren was careful to reproduce in general form the pre-fire churches, both of which had lofty spires. In fig. 3 I illustrate St. Magnus, London Bridge (photographed from the top of the Monument) by way of showing the sharp contrast between Wren's 'gothic' spires and his later rather complex compositions. Finished in 1705, twenty-six years later than St. Swithin's, the very tall tower is covered with a lead cupola, on which there stands a lead lantern, and above that a diminutive spire. Here we have the lead spire treated with scant courtesy, in fact as little more than a finial to the lantern and cupola. Three more steeples I illustrate, and all of destroyed churches, by way of bringing the two 'gothic' spires into relation with Wren's normal work.

Of Michael I am compelled to complain that he is a saint of ill omen in the matter of lead steeples. The churches dedicated



FIG. 1. SAINT SWITHIN'S, LONDON STONE.



FIG. 2. SAINT MARGARET PATTENS.



to him in Crooked Lane and Queenhithe have perished. The former had a lead steeple for its most notable feature. The tower stood at the west end and was united to the church by its eastern wall only. Mr. Niven[3] fortunately found a measured drawing, with plans, section and elevation, in the British Museum, and the elevation I now produce in fig. 4. As St. Michael's was demolished as early as 1831 to form the approach to the present London Bridge it is almost forgotten. The pre-fire church had a steeple, and, as Stow records that in 1621 the whole roof was 'with strong and sufficient timber rebuilded, and with lead new cast covered again,' the original spire may have been lead. The fire made entire re-building necessary, and Wren completed the tower and steeple in 1678. The steeple was of unusual form. It rose in three stages; circular on plan, and tricked out with buttresses and vases. It finished at the apex in an extraordinary spike, suggestive of the product of a gigantic lathe; altogether a very roguish composition. The steeple of St. Michael, Queenhithe (fig. 5) was very small,

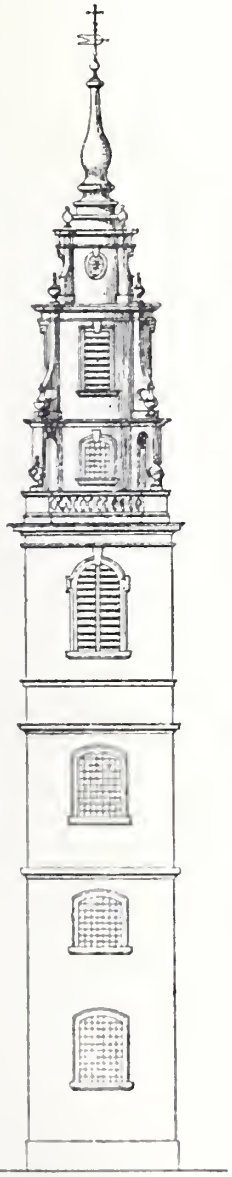


FIG. 4. ST. MICHAEL CROOKED LANE.

rising to a height of 135 feet, and of an 'artificiall' type. The obelisk did not stand squarely on its pedestal, but on globes at the four corners. It belongs rather to the family of spirelets than of spires, and the great gilt ship in full sail which served as the vane was big in proportion. The church was



FIG. 5. ST. MICHAEL, QUEENHITHE.

altogether an admirable example of Wren's work, and was done away in 1876. St. Michael's, Wood-street, had a timber spire,

[3] I am greatly indebted to Mr. W. Niven, F.S.A., for his very kind permission to reproduce the three illustrations in line from his sumptuous and valuable book, 'London City Churches.'

but it was built later than Wren's restoration, was covered with copper, and was of little value. The church was uninteresting altogether, and as some city churches have to be sacrificed, St. Michael's was suitable for handing over to the destroyer.

The steeple of St. Benet, Gracechurch (fig. 6) rose to the height of 149 feet. Wren here, as in other churches, maintained the main feature of the pre-fire church, which Visscher's view shows to have had a lofty spire. Wren finished his building in 1685, and it fell to the destroyer in 1867, to the discredit of all concerned. While no two steeples of Wren's designing are alike, the general outline of St. Benet, Gracechurch, and its composition of dome, lantern and obelisk furnishes the nearest approach to a favourite type.

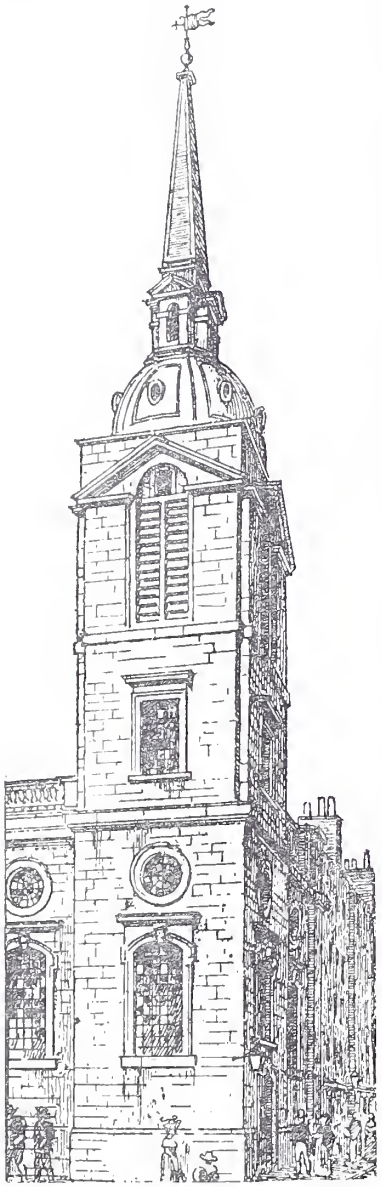


FIG. 6. ST. BENET, GRACECHURCH.

A point of colour in connection with London's lead steeples is worthy of note. In the country the tendency of lead is to weather to a silvery grey, and even at times so brightly that some spires look as though they have been whitewashed, whereas in most cases the stone tower has weathered to a dark hue. In London precisely the opposite is the case. The Portland stone has remained a brilliant white, while the lead of the steeples has been blackened by smoke and impurities. How white the church towers of London can look may most sensitively be realised in Westminster on a November day. The black fog will sometimes hang over the Thames long after the sun has driven it from the North and West, and against this heavy background the sun-lit western towers of the Abbey take on a snowy whiteness. On me, I confess, the effect has been so to magnify and ennoble Hawksmoor's not too beautiful towers as to convey somewhat the impression that Coleridge took from the architectural dreams of Piranesi.

POSTCRIPT.—Mr. Reginald Blomfield groups the steeples of St. Mary-le-Bow, St. Bride's and St. Margaret Pattens, as "of their kind the most perfect specimens of Renaissance architecture in England." While recognising the strong element of presumption in criticising Mr. Blomfield as to anything he may say about Renaissance architecture, I see no reason to modify my view that the steeple of St. Margaret Pattens is partly in intention, and wholly in outline, a gothic spire and that it is not characteristic of the Renaissance. While it has admittedly all the simple beauty which Mr. Blomfield claims for it, it can hardly be regarded as being in Wren's habitual manner. Of the nineteen leaded steeples which Wren built, the two genuine spires stand apart. They are even more gothic in feeling than the towers which frankly ape the gothic manner, *e.g.*, St. Dunstan in the East and St. Mary, Aldermary.

4 Renaissance Architecture in England, Chapter VII.

THE SAINT-CLOUD PORCELAIN

BY M. L. SOLON—PART II*

AS early as 1678, Pierre Chicaneau, first of the name, had already passed away; for, at that date, we see that his widow, Barbe Coudray, had married Henri Charles Trou, usher in the antechamber of the duke of Orléans. Barbe Coudray had been left a trustee to the four children she had had by her first husband, each of whom were, on their coming of age, to have a share in the business. Their uncle François, Chicaneau's younger brother, described as a faïence-painter, had also a small interest in it. Henri Trou (also first of the name) can have had no other share in the profits but that arising from the capital he had brought into the firm. The factory had thus been saved from an imminent collapse. An inventory of the goods, left after his death by Pierre Chicaneau, shows that they amounted only to 300 livres in value. It is not probable that Trou did anything more than to manage the commercial part of the business, since we know, on Dr. Lister's testimony, that twenty years after his marriage with Barbe Coudray, the position of practical manager at the works was occupied by the chemist Morin. The land on which stood the premises was rented from the duke of Orléans. This prince dabbled a little in chemistry. His private laboratory at Bagnolet was open to the best scientists of his day; some of their experiments were conducted in view of discovering the composition of hard porcelain. In the meantime, his Royal Highness, showing himself the staunch patron of the enterprise of H. Trou, an officer of his household, was pleased to watch with unabating interest the intermittent changes from success to failure inevitable in the empirical manufacture of soft china, suggesting practical improvements, giving his advice on all matters of art and taste, and, what was of much greater importance, coming to the rescue with a grant in hard cash whenever finances fell to a low ebb.

It was possibly at the instigation of her second husband that Barbe Coudray made a first attempt to invalidate, for the benefit of her children, the privilege which, after having been renewed in favour of L. Potérat, had passed into the hands of his widow, also a faïence manufacturer. The draft of the petition, discovered in the national archives by Mr. A. Milet, bears the date 1696 (in pencil on the margin). It exposes that 'the children of Pierre Chicaneau have for many years, and with great credit to themselves, worked at the faïence factory of Saint-Cloud under the patronage of Monsieur, frère du Roi, and humbly request that an exclusive privilege should be granted to their step-father, Henri Trou, for the making of a porcelain, every piece of which shall be marked with a Fleur-de-lys and a Sun.' Whether that petition was ever presented has not come to our knowledge; at any rate, nothing came out of it.

A renewed application for a privilege was favourably considered in 1702. It rested on the plea that, although the term of the original letters-patent had not yet expired, the widow Potérat had forfeited the rights she had inherited from her husband by discontinuing the manufacture of porcelain, while the said manufacture had been considerably improved and increased by the applicants. On these considerations, a provisional licence was granted to the heirs of Pierre Chicaneau

* Part I appeared in THE BURLINGTON MAGAZINE for October 1906.

'for the making of porcelain in whichever town of the kingdom they may choose,' with the exception of the town of Rouen, where the original privilege was to remain in force.

Trou died in 1705, leaving a son, Henri, born in 1680, who soon took the upper hand in the management of the business. A year after the death of his father he presented himself before the council of the company of the Paris glass-sellers and potmakers, producing the required number of pieces of pottery painted by his own hand, and was received in the craft as 'master enameller.' He thus acquired a legal standing in the trade and was recognised as co-director of the factory with his half-brother Pierre Chicaneau II. The position of the Trous, father and son, as joint proprietors of the secret was never acknowledged during the lifetime of Barbe Coudray; their names do not appear either in the provisionary licence of 1702, nor in the Act which sanctioned it definitely in 1713.

Pierre Chicaneau II died in 1710, qualified in the parish register as 'seigneur de la Pierre,' his widow, Marie Moreau, inheriting his share in the business, and his cousin, François Chicaneau, succeeding him as co-director, in which capacity he acted until 1724.

One must not lose sight of the fact that the mainstay of the factory was the sale of decorative vases, panels, and other articles of painted faïence greatly in vogue at that moment. Porcelain came in chiefly as a special attraction, a costly rarity to be approached only by the very few. An article in the *Mercure de France*, September 3rd, 1700—savouring a little, it is true, of our modern press advertisements—affords none the less an insight into the spirited manner in which business was conducted. It relates a visit paid to the works by the duchess of Burgundy. We see that it was only after Messrs. Chicaneau had conducted the noble visitor through the workshops to see faïence vases thrown and turned on the wheel, and the ware completed by the hand of the painters, that she was shown into a private room in which all sorts of 'fine and beautiful porcelain' were stored up. The duchess declared herself highly pleased with what she had seen, and did not depart without giving away ample tokens of her satisfaction and liberality. The article goes on, saying:—

> 'Their R. H. Monsieur and Madame often do Messrs. Chicaneau the honour of visiting their factory. It is also frequented by princes, noblemen, ambassadors, and amateurs who come every day to admire the objects manufactured there, for which there is a great demand in foreign countries.'

It ends by announcing that a depôt of the Saint-Cloud porcelain has just been opened in Paris, rue Coquillière, at the corner of the rue des Petits Champs, by Jean Baptiste Chicaneau, one of the sons of the inventor.

Following upon the endless litigations to which the provisions of the 1713 privilege had given rise between the heirs of Pierre Chicaneau, then to the number of nine, a decree was issued in 1722 which settled the respective rights of the children of Barbe Coudray by her two husbands. Each side of the family claimed to be in possession of the true secret; but as they declined to communicate the specification to the judges, no decision on that point was arrived at. The decree prorogued for another twenty years the duration of the original privilege, and directed that part of the heavy expenses incurred by the interested parties in the prosecution of protracted lawsuits would come out of the estate. In this document the names of Henri Trou and his brother Gabriel appear for the first time; Barbe Coudray, probably deceased at that time, is no longer mentioned as one of the claimants.

So far as the exclusive rights of manufacturing porcelain were concerned, a new privilege to that effect had but an illusory validity. In spite of all the vigilance exerted by the masters, the processes had been appropriated by a few shrewd operatives. The secret, no longer a secret, was fairly on its way to become a common recipe of the trade. Already, in 1711, Barthélemy Dorez, of Lille, had obtained financial support from the magistrates of the town for the manufacture of porcelain, on his representation that he himself and Messrs. Chicaneau were the only possessors of the secret. The porcelain he produced, although of a somewhat inferior quality, is a rather close imitation of that previously made at Saint-Cloud. Chantilly, Mennecy, Vincennes, and a few other minor factories were to follow suit at a few years' distance, and to imitate Saint-Cloud before developing a style of their own.

The proprietary rights having been equally divided between the two branches of the family, they separated as soon as the decree of 1722 came into force. Henri Trou kept the old Saint-Cloud works, and Marie Moreau, widow of Pierre Chicaneau II, left the place, to establish, at Paris, rue de la Ville l'Evèque, a branch which she managed conjointly with her cousin François Chicaneau, formerly 'inspector' at Saint-Cloud.

Jean Chicaneau, the last remaining son of old Pierre, keeper of the depôt in the rue Coquillière and part proprietor of the business, had left a will, dated 1740, which directed that the secrets should be communicated to all the members of the family. Notwithstanding the opposition raised by Henri Trou, this disposition was carried out, in 1741, by order of the general controller. In 1742, new letters-patent confirmed, in favour of the direct heirs of the inventor, the exclusive rights to the privilege.

After the death of Marie Moreau, which occurred in 1743, Henri Trou purchased the factory of the rue de la Ville l'Evèque. Two years later he took his son Henri François into partnership. In 1746 the father died, leaving his son sole proprietor of the two factories, already on the decline. Under the new management affairs went from bad to worse during the next twenty years, when, in 1766, the concern had to be wound up and the factory was definitely closed. Henri Trou III made an attempt to be appointed successor to Boileau, as director of the royal factory of Sèvres, but his application did not receive a favourable answer.

A factory which has been uninterruptedly at work for close on a century, and which for a time stood alone in the market for the supply of a highly appreciated article of luxury, may be expected to have left behind abundant testimonies of its productiveness. One is not disappointed on this score; materials are not wanting to help us in studying the ware through the consecutive phases of its manufacture. One observation which applies to the Saint-Cloud china in general is that, almost up to the end, it retained the same stamp of incomplete but approaching maturity, so charming in its earliest examples, indecisive performances by means of which one would in vain try to fix a flitting line of demarcation between what is but a most promising trial and what has reached the crowning state of entire realisation.

Certainly immense improvements have been introduced in china manufacture since the days of Pierre Chicaneau. Yet it is a case in which a gain has not been obtained without a corresponding loss. If we admire the immaculate whiteness of a more refined porcelain, we may also regret the mellow

and creamy tint of the old paste. The degree of translucency has been increased, but we cannot help noticing with some dissatisfaction that the texture has thereby lost something of the compact density of earthen pottery, to assume the unsubstantial appearance of opaque glass. Even in a greater perfection of workmanship, due to the use of mechanical appliances, we miss the accidental variety of treatment and that freedom of touch which tells of the unrestrained skill of the human hand.

But this is but an expression of the personal views of the writer and of the few kindred spirits who may happen to share his preferences ; if he ventures to hint, incidentally, at his sincere predilection for certain works of the probatory period, he knows that it is at the risk of being taxed, by many, with inconsistent partiality.

Dr. M. Lister describes as follows the productions of the Saint-Cloud factory in 1698 : 'They sold these pots at St.-Clou at excessive rates, and for their ordinary chocolate cups askt crowns apiece. They had arrived at the burning on gold in neat chequere works. He had sold some tea-equipages at 100 livres a sett. There was no moulding or model of China ware which they had not imitated, and had added many fancies of their own, which had their good effects and appeared very beautiful.'

All that was seen by the worthy doctor is now adequately represented in the special collections and can be more fully described. The tea and chocolate ware, salt-cellars, knife-hafts, toilet pots, and other small items of domestic use were the first, and long remained, the staple articles of manufacture. One may point out, as an especial production of Saint-Cloud, the *Trembleuse*, a tall drinking cup, the base of which fits a cavity provided in the saucer, and a spice-box with compartments, not unlike those made in Rouen faïence. Decorated in underglaze-blue, with borders and fleurons in the Berain style, obviously borrowed from the head and tail-pieces which adorn the printed books of the time, the earliest specimens are essentially French in character. They show no pretence at imitating the ware 'anciently made in Japan,' the taste for which was to prevail, almost exclusively, at the subsequent period. Owing to the still unsettled state of the manufacturing processes, no other articles but those of small dimension could safely be attempted. Consequently, large trays and even dinner plates were not made ; at any rate, no pieces of that kind have, so far, been met with. The largest possible size was attained in the soup tureens, and in the cooling-pails and flower-pots, all of a rudimentary shape. Two marks, of very rare occurrence, the letters $^{S\text{-}T}_{C}$ and a fleur-de-lys, are said to have been the first ones employed. Then came a Sun, roughly pencilled in blue, adopted, presumably, as a compliment to the king, Louis XIV, of whom it was the emblem ; this last mark, on the contrary, is frequently seen.

We can scarcely admit the strict accuracy of Dr. Lister's statement that they had mastered the art of burning-in the gold. How to make gilding adhere to porcelain was still a problem to be solved only at a later date. However, we know a few specimens of early Saint-Cloud which bear applications of gold 'paillons' stamped in relief, affixed, at the kiln fire, by means of a flux. The method was currently practised by the enameller on metals. It is seen introduced in the decoration of small boxes, *étuis*, and other enamelled trinkets of contemporary make. What the doctor may have seen was but the



adaptation of this process to the new ware; an experiment of which the rare specimens we have just described may obviously be taken as the remaining examples.

His next reference to the 'mouldings and models' imitated from oriental china, should be applied chiefly to pieces of fancy shapes, embossed with relief work, intended to be left in the white. The pieces of that order which can be authenticated are mostly reproductions of old Fukien porcelain. *Blanc de Chine*, as it was called, was then the object of the undivided predilection of a group of fervent collectors. An immense selection of the finest examples of it had been collected by the duke of Orléans. There is no doubt that he had himself provided the models that were to be copied at the works of which he was the munificent patron. The making of pieces of an even surface which plainly showed the slightest imperfection, was carefully avoided. All the white domestic ware, jugs, bowls, sugar boxes, and so on, was either intagliated with imbricated leaves, to the semblance of a globe artichoke—the 'quilted ware' of Horace Walpole—or embossed with sprigs of the hawthorn blossoms, a mode of decoration evidently as much in fashion at Saint-Cloud as it was to be at Meissen and at Bow. Of some of the fancy articles—such as grotesque figures, trunks of trees to form brackets—enumerated in the circular issued in 1731 by J. B. Chicaneau, director of the branch established at Paris in the rue de la Ville l'Evèque, very few representatives are still in existence. They are of rather coarse execution. As fancy pieces were never marked, we have to depend on the examination of paste and glaze to establish an often uncertain attribution.

One may connect the date of the introduction of overglaze decoration in polychrome enamels with that at which Henri Trou II, 'master enameller,' assumed the entire management of the works, *i.e.*, 1722. It is also at that time that the mark $\frac{S\cdot C}{T}$ is supposed to have been adopted. The ware begins to affect a purely oriental character. Japanese figures and ornamental designs, usually copied from the Imari porcelain, are traced in outline and filled in with enamels of various colours, contrasting in brilliant patches with the creamy white of the ground. When unmarked, Saint-Cloud pieces of this description cannot always be distinguished from those made at Chantilly. In both places, for instance, we find the well-known 'quail pattern,' differenced only by their respective marks. The run of that pattern was, indeed, extraordinary, for we find it also among the productions of some of the contemporary factories of France, Germany and England treated everywhere in the same manner. In the underglaze painting in blue, the Rouen 'lambrequins' and the French borders were at that date replaced by Chinese designs. As to the realistic flower-painting — the graceful bouquets and garlands in which the Mennecy painters had excelled from the first—we have to say that they are very poorly represented at Saint-Cloud. Vases of exceptional size or of any artistic pretension are practically unknown. From an examination of the inventory of the two factories, drawn in 1766 at the liquidation of Trou's embarrassed affairs, we may see how largely the domestic ware predominated over the fancy articles, of which there are only a few entries.

In the same document we notice the mention of a few pieces said to be made in the 'nouvelle porcelaine.' Whether this 'new porcelain' was but a modification of the original soft paste, or whether it may prove to have been the first regular production of hard porcelain made with the kaolin just discovered near Alençon, has

not yet been inquired into. It is not at all improbable, however, that the duke of Orléans might have kept his retainer and friend, Henri François Trou, acquainted with the progress of the researches made by Guettard at his private laboratory, and even made use of the Saint-Cloud ovens for more precise experiments. The date of Guettard's presentation of his successful results to the Academy of Science in 1765 being anterior to that of the closing of the works, would not infirm such a presumption.

Special collections of the Saint-Cloud porcelain have been formed in England and France. It is instructively, if not numerously, represented in the Victoria and Albert Museum, and in the possession of Mr. Fitz-Henry are many well-selected specimens. We shall recommend a visit to the collection, comprizing over 130 pieces, bequeathed by Mr. Le Sec des Tournelles to the Musée des arts décoratifs in Paris. The name of many other collectors might be mentioned, but no one has done so much to illustrate the manufacture of the early French 'porcelaine tendre,' in its rarest and finest productions, as Count X. de Chavagnac and the Marquis de Grollier. Out of the long array of examples they have brought together with so much care and discrimination, an object answer is to be found to all the queries that arise from the perusal of the many ancient documents connected with the history of the Saint-Cloud manufactory.

PORTRAIT OF A CAVALIER BY MURILLO

The critic of to-day is apt to regard Murillo coldly, the more, perhaps, because of the applause his cleverness excited in the past. He is thus often accused of insincerity when he is merely commonplace, and of want of talent when want of effort is the real defect. His indolent facility so rarely troubles to go beyond the pleasant outside aspect of things, that his pictures, as a rule, bear the test of long acquaintance as ill as those of Fra Bartolommeo. Yet on the rare occasions when he turned to portraiture, the nature of the subject compelled more close attention, and he proved what his talent under more exacting conditions might have become. Among his portraits that of a cavalier which, by the courtesy of Messrs. Knoedler and Co., we are permitted to reproduce, takes a very high place. It was once in the collection of Duke George of Leuchtenberg, and a similar portrait exists at Dorchester House. If we may judge by the largeness of design, the seriousness of mood, and the grave harmonies of black and white and brown and cool blue which it displays, it must have been one of the works done at the supreme moment of Murillo's artistic career, when he worked under the eye of Velazquez, copying the work of that great master and Van Dyck. Murillo even here is less incisive than those great artists, but none the less this portrait combines his usual charm with a quite unusual distinction.

HENRI BOUCHOT

It is with the deepest regret that at the moment of going to press we hear of the sudden death of M. Henri Bouchot. His artistic labours culminated in 1904 with the famous Exhibition of French Primitives in Paris and, though his views on the origins of art in France did not meet with unqualified acceptance, his knowledge of the subject can only be described as unique.



PORTRAIT OF A CAVALIER — BY MURILLO
BY PERMISSION OF MESSRS. M. KNOEDLER & CO.

THE EARLY CATALAN SCHOOL OF PAINTING

BY A. VAN DE PUT

OF all mediaeval schools of painting those of Spain are still the most obscure. The research lavished during half a century upon Italian, Netherlandish, French and German art evoked, until recently, no corresponding zeal for the study and publication of the early masters of the Peninsula. Excepting a few essays in foreign periodicals, some meagre chapters in the general histories of painting are the only works of which an enquirer can avail himself for reference; in English, Dr. Justi's excellent but too brief article in 'Baedeker,' Sir. J. C. Robinson's study of the early Portuguese school, and notes such as those that have appeared in THE BURLINGTON MAGAZINE have been found sufficient, apparently, for an art altogether unrepresented in the National Gallery, and overlooked even at the special exhibition of Spanish masters held in 1901. But they who have had access to Spanish art literature were in little better position to acquaint themselves with the general development of these particular schools. Architectural and archivial research are features of Spanish mediaeval archaeology, but, while architecture has not been slow to use documentary evidences, it can hardly be maintained that documentation has aided, in any but a desultory fashion, the historian of the other arts of mediaeval Spain.

'Los Cuatrocentistas Catalanes'[1] owes its origin to a literary competition held by the Barcelona municipal Commission of Fine Arts, in connection with the exhibition of ancient art held in that city in 1902. A treatise upon the 'primitive' exhibits, by Señor Sanpere, was adjudged the winner, and his manuscript has since received the enlargement necessary to its extended scope as a history of the school. The result is a very notable work, of connoisseurship mainly, yet based upon sufficient documentary evidence to claim to be a presentation of the subject in its principal lines. To expect documents for the many works cited and illustrated would be unreasonable; owing, however, to the system pursued in Catalonia, whereby public and professional archives became depositories of deeds, many agreements for the execution of paintings have been preserved at Barcelona, Tortosa, Vich, and elsewhere. Since the late Señor Puiggari's 'Noticias de algunos artistas catalanes inéditos' were published in the 'Memoirs of the Royal Academy of Literature of Barcelona' (1880), documentary discoveries have been made by Señor Sanpere y Miguel, by Canon Gudiol y Cunill, curator of the diocesan museum at Vich, and others; but the results, often sporadically published, have been especially difficult of access to foreign students. A valuable feature of this work is the closely packed bibliographical index of nine pages, containing the author's printed authorities; the text proper contains over 650 pp., including an appendix of forty documents (1400-1503), some hitherto unpublished. In what is perforce a pioneer work, it would be premature to look for finality of judgment upon phenomena of such a complicated nature as those represented by what are called influences. Only time and further research, as the author points out, can determine the correctness of his theories about these, as upon the inter-relationship of painting in Catalonia and in other parts of Spain—more especially in the remaining components of the Aragonese realm—during the XV century. One of his first positions is the negation of Carderera's theory as to the inferiority, in painting, of Aragon proper and Catalonia to Valencia. According to that writer art in the happy land of the Turia developed earlier and led the way. On the other hand, where there is commercial intercourse, native art rarely fails to pay a penalty, and it is not unreasonable to expect to find foreign influence at work in the neighbourhood of such emporia as were Barcelona and Valencia. As at Valencia, so at Barcelona German influence upon Catalan art has already found a local protagonist; but whilst we are inclined to think that the effects of German commerce, as exemplified in the operations of the Ravensburg Company (afterwards 'Magna Societas Alamannorum'), should have been taken into consideration here, in view of certain otherwise inexplicable accessories to Catalan painting in the XV century, it is true that the history of the school requires consolidating before such tributaries can well be determined.

The author's survey of Catalan art history in the century immediately preceding that of which he writes, contains an interesting account of the artistic influence exercised by the last two kings of the native Barcelonese line—John I of Aragon and Martin (d. 1410). Barcelona was already the home of a gothic, original and unequalled in the spaciousness, loftiness and mystery of its ecclesiastical, and of great restraint and delicacy in its civil, productions. To the arts of the gold and silver smith must also be conceded pre-eminence, in the production of objects such as the great seals of Pedro IV (1336-87) and of Martin, the latter's silver throne (c. 1400), the monstrances of Barcelona (1408), that (1413) and the processional cross (1394) of Vich; as well as in the art of enamelling upon precious metals. John I (1387-97) married a French lady, Violante, daughter of a duke of Bar, who set an example of luxury never

[1] Los Cuatrocentistas Catalanes. Historia de la Pintura en Cataluña en el siglo XV. By S. Sanpere y Miguel. 2 Vols. Barcelona (Libreria 'L'Aveng'). 36 pesetas.

before experienced in the sober manners of Catalonia, but one not altogether unsuited to a great Mediterranean power. The result was a riot of costume, the introduction from Montpellier of floral games and of French musicians and jugglers. It is unknown whether King John ever had closer artistic relations with the North than are testified to by the command—a witness, we think, to the reputation of Netherlandish art in the year 1388—addressed to his representative, when at Paris, to enquire or cause enquiries to be made at 'la Vania' or 'la Varna' (probably Louvain[2]), for a painter named Jaco Tuno, recommended by three *brodadors de Brabant*, then in the royal service at Barcelona, and to induce him to leave immediately for Spain. Señor Sanpere adopts the term 'franco-flamenco' to define the northern influences of which such facts are the trace, but it appears nevertheless that the northern artists and products he cites were Netherlandish, and nothing else: the *brodatores Dalamania*, Girart Urieze, Mateo Sevanien, Andrés Viclart (1399), Nicholas de Bruxelles (1393); and the designations from inventories, etc: *Draps Darras, pannum de ras, banchals flandeses*, and (in 1407) *vadrieres . . . de las partidas de Flandes*. In connection with the tapestries cited by the author from John I's and Martin's inventories, it is of interest to recall that what was a specimen, no doubt, of transplantation to Catalonia of the art of Arras—a frontal with the arms of King Martin and his consort, Maria de Luna—came to light at the dispersal of a French private collection in 1905, and was recently reproduced in THE BURLINGTON MAGAZINE[3]. Sicily, whither Martin sojourned before his accession in 1397, is supposed to have imbued him with a taste for Italian art. Leaving out of consideration, for want of real evidence, any such supposed leanings of that monarch, it seems probable that the grounding upon Italian ideals of the first great Catalan painter had, by Martin's day, become actually a fact. The increased intercourse between the Aragonese court and papal Avignon, with its frescoes by Martini—due to the election, in 1394, of the anti-pope Benedict XIII, Pedro de Luna, an Aragonese,—seems of itself quite inadequate to account for an artistic personality so deeply rooted in Sienese tradition as was that of Luis Borrassa. There being no trace of what his contemporaries produced, except the Guimera altarpiece in the Vich Museum, it is rather to be regretted that manuscripts were not drawn upon to throw light upon the style then governing the productions of miniature painting. Borrassa's record is based upon documents concerning works he executed for churches and for individuals at Barcelona between 1396 and 1424, the form and detail of which alone suggest that painting had considerable practice at that period. Seven of these works are lost or remain unidentified, and two are known: an altarpiece painted in 1415 for the convent of St. Clare, now in the museum at Vich; and that executed in 1419 for the church of San Llorens dels Morunys. The first of these shows Borrassa to have been a painter of considerable power and charm; whilst, based upon Sienese tradition, his compositions present the characteristics of a thorough assimilation of the same, with an added naturalness, and that intensity of feeling discernible in Spanish art of any period. Round these works are grouped a number of others, to the attribution of some of which to Borrassa there attaches considerable uncertainty. The Madonna of the San Cugat del Vallés altarpiece (1411-16) is a magnificent realisation, and for sheer beauty the attendant angels would compare favourably with anything in contemporary Italian art. But is it Borrassa's? And the Manresa altarpiece (there is documentary evidence of its repair by another artist in 1412)? A question that suggests itself is whether the latter did not serve as the model for the San Llorens dels Morunys picture, a decidedly inferior performance, yet executed seven years later, an advance upon which can be discerned in the, as yet undated, *Descent of the Holy Ghost*, at St. Anne's, Barcelona.

In Señor Sanpere's ingenious reconstitution of the work of Benito Martorell (1425-45), one first traces reminiscences, here of Netherlandish, there of German art[4]—the strain generally well assimilated—which inform, they hardly create, the national style. The most famous Catalan painter of the early XV Century, Luis Dalmau, on the other hand, is frankly *flamingant*. Of his masterpiece, the altarpiece of the Barcelona councillors, now in the museum of Fine Arts there, two illustrations are given, as well as the agreement dated 29th October, 1443, between Mossen Johan Lull, his colleagues, and the painter, to execute the work within a year for the sum of 5,000 sols. The genesis of Dalmau's art is as great an enigma as ever. Nothing but an actual acquaintance with the work of the Van Eycks—an acquaintance

[2] The document is quoted from Puiggari (1880), who read 'La Varna'; it has since been published by Coroleu (1889) with the reading 'La Vania.' The latter's suggestion that 'Alemania' was intended is improbable; in another royal document of 1388, 'Alamanya' is found. Señor Sanpere's alternative appellation for the artist, 'Jaco *de Paris*,' is, we think, neither warranted by the nationality of those that recommend Jaco Tuno, nor by that of Nicolás de Bruxelles, his supposed substitute. The royal command was addressed moreover, not to the French count of Rhodez, but to the Catalan viscount of Roda.

[3] Vol. vii., p. 141. (May, 1905).

[4] Whereas the backgrounds of Borrassa's paintings are either architectural or minutely diapered, Martorell, Sans, Cabrera, the Vergós use diapers of heavy and obtrusive patterns in relief; halos, chains, orphreys and other adjuncts are likewise modelled in gesso and gilded. The vogue for gilt background persisted, as the documents attest, throughout the entire century.

which failed to include a knowledge of their technique, however, for Dalmau's is a tempera painting[5]—adequately accounts for it. Dr. Justi's suggestion that the ship owner and first councillor in the picture, Johan Lull, who is known to have sailed to Flanders in 1436, was instrumental in the style adopted for the painting is carried further by Señor Sanpere, who disagrees with the theory that Dalmau was sent to Bruges for the purposes of the work, as being unsupported by the city records. He suggests that Lull, certainly a wealthy man, probably a lover of the arts and acquainted with the development of painting in Flanders, was responsible for a voyage thither of Dalmau. The altarpiece was completed in 1445. Little else is known of the artist; he is mentioned in documents of 1453-54, and there is his receipt, dated 1459, for a painting executed for the church at Mataró, a lost work; a Luis Dalmau is mentioned as captain of a city-band in 1459. To Dalmau the author unhesitatingly ascribes the *Bestowal of a chasuble upon St. Ildephonsus*, recently acquired by the Louvre. Having perused the arguments advanced (I, 248-66) in favour of this attribution, we are bound to say we find in them no real explanation of the abnormal artistic individuality which the production of two works such as this and the Barcelona picture would demand; nor of the æsthetic shock (we use the word in no disparaging sense) experienced, upon turning, even in these pages, from one work to the other. Whatever merit Dalmau's authenticated work possesses as a unique and creditable attempt at utterance in the media of Netherlandish artistic expression, it lacks the spontaneity and inherent strength of composition in a native idiom. It was necessary, therefore, in order to reconcile with the real Dalmau an attribution of which the most that can be said is that it dates from yesterday and is lacking, quite manifestly, in any traditional value whatsoever, to imagine a chapter in Dalmau's existence after 1460: here the artist retires to Valladolid and executes a work under the influence of Van der Weyden's painting at Miraflores, near Burgos.

Dalmau is not known to have left any followers; the trend of art in Catalonia at the middle of the century is seen in some panels in the church of Santa Maria del Mar, Barcelona, strongly German in feeling, attributed to Domingo Sans; and in the far more pleasing altarpiece of SS. Clare and Catherine, in the Barcelona chapter-house, assigned to Juan Cabrera, but probably the work of more than one hand.

A curiously northern surname, Huguet, heads the list of masters from 1450 onwards. There were probably three generations of the family, and the query suggests itself whether the name Huguet, or Hugueton, is not identical with that of Jaco Tuno, invited by John I in 1388. Two receipts of 1460-61 show Jaime Huguet to have been the author of the retable in the church at San Pedro de Tarrassa, now a suburb of Barcelona. The subject is taken from the lives of SS. Abdon, Sennen, Cosmas and Damian, and in certain panels, *e.g.*, the representation of SS. Abdon and Sennen kneeling among the wild beasts, the artist reaches a very high level of refined characterisation[6]; in the scene of their decapitation, the failure which is noticeable to realise the noble types of the first three panels, surely points to collaboration—of the youngest Huguet, perhaps? Part authorship of the altarpiece from San Vicente de Sarriá, now in the Barcelona Art Museum, is also attributed to Huguet. As to this, a comparison of the rather weak nudes in his authenticated work with those of the scourging and death of St. Vincent in the second painting, is not reassuring. Huguet was certainly a master, and he had probably reached the age of thirty in 1448; the last known date in his biography is 1483. But the dying St. Vincent of the Sarriá picture is an academic reminiscence of Gerard David's figure of Sisamnes in the process of being flayed, painted at Bruges between 1488 and 1498, and which, except for a brief space during last century, has never left that city.

Contemporaries of Huguet were the Vergós family, five members, or three generations, of which worked between 1434 and 1503: Jaime I, who had (probably) for brother Francis, and for son Jaime II, the father of Pablo and Rafael Vergós. Six documents are printed relating to works executed by Jaime II and his sons between 1492 and 1500. The difficulty of arriving at a clear conception of what is to be attributed to each of these artists, respectively, in the altarpiece of St. Stephen, painted for the town of Granollers, the one extant painting which can be attributed to them upon documentary evidence, can be imagined, when it is stated that the work in question was left unfinished by Pablo at his death in 1495, and was completed by Jaime II and Rafael in 1500. We imagine that the artistic personalities of the Vergós and their bearing upon the group of works associated with one or other of the artists by Señor Sanpere will prove a principal ground for discussion in the future history of the Catalan school—the subject is too complicated and extensive even to be summarised

[5] It is not, as has been stated, in oils. The panel was to be of Flemish oak; a similar specification was made in the agreement for the retable of the Barcelona shoemakers' guild, painted in 1437 by Benito Martorell and Jaime Ros.

[6] Huguet breaks with the backgrounds—diapered—or views of interiors, affected by his predecessors. So far as can be judged, he was the first, excepting Dalmau, to use the well watered landscapes, bounded by hills or mountains, of the Netherlanders. Others who did so were the painter of the splendid *Martyrdom of Saint Medin* at San Cugat del Valles, a certain Alfonso, in the year 1473, identified by Señor Sanpere, with Alfonso of Baena, and Bermejo, in the Despla *Pieta* (1490); the first is, possibly, like the second, Cordovan.

here. To mention but one point, it seems to us quite impossible upon stylistic grounds that the painter of the retable of the Barcelona tanners' guild (executed before 1493), whether he be or be not Pablo Vergós, could have executed the altar-piece known as the 'retablo del condestable,' which dates from the fleeting reign (1464-66), at Barcelona, of the constable of Portugal, Pedro, duke of Coimbra, whose motto it bears.

Of the foreigners that worked in Catalonia and of whom there is record, Bermejo is the most interesting, if not the most important. Until the attribution to this artist of the St. Michael in the Wernher collection, the only work assignable to him was the Pietà in Barcelona Cathedral, executed in oils[7] for Canon Desplá, its frame bearing an inscription ('Opus Barthomei Vermeio cordubensis impensa Ludovici Despla barcinonensis archidiaconi absolutum XXIII aprilis anno salutis christianæ MCCCCLXXXX') in roman capitals, the genuineness of which, as the canon lived until 1523, there is no reason to doubt. Though this picture is very ill preserved, there is no question that its author's realism was the antithesis of the serene idealism of the painter of the St. Michael, and of the St. Engracia in the Gardner collection, the grouping of which two works, suggested by Mr. Claude Phillips, appears amply justified. It still remains an open question, therefore, whether the inscription of the St. Michael, 'bartolomeus rubeus,' be correctly translated by 'Bartolomé Bermejo.' After Monsieur Hulin's recognition of the passionate intensity of the Villeneuve Pietà as Spanish, one is not altogether surprised to find it illustrated here. In the thorough mobilisation of long forgotten artists, characteristic of recent writings upon the early French schools, one fact (published in 1875 by Lecoy de la Marche) has been consistently forgotten: that, in the last quarter of the fifteenth century, Spanish paintings found their way to Avignon. In 1476, the accounts of René of Anjou register a payment of five florins to a Castilian who painted saints, as well as eight florins, 'A ung Cathelan pour cinq toyles paintes qui sont en la chapelle du roy en son logeys d'Avignon.'

There are many artists and countless details and phases of the subject treated in 'Los Cuatrocentistas Catalanes' a discussion of which, though desirable, is impossible here. The book would have gained had it been shorter; had it been less polemical; if the theories, the statements of possibilities and eventualities it contains had been fewer; and if the numerous side issues, argued at great length in the text, had been banished to notes and appendices.

This said, it must be allowed that no student of mediaeval Spanish art should fail to possess himself of Señor Sanpere's work; the copiousness of its illustration will, we think, alone prove a great incentive to the study of the Peninsular masters of the fifteenth century.

[7] Throughout the century, the Catalan medium is tempera. Some half dozen only of the works mentioned by Señor Sanpere are in oils; among these are the productions of the Cordovans, already mentioned.

NOTES ON THE STUDY OF TITIAN

BY HERBERT COOK, F.S.A.

FEW of the 'old masters' have claimed so much attention from writers as Titian; the bibliography connected with his life and art fills several pages in Dr. Georg Gronau's 'Titian,' which is the latest book on the subject.[1] The pages of THE BURLINGTON MAGAZINE bear witness to the constant interest attaching to his name[2]; fresh points are raised, fresh facts recorded, fresh pictures found, which give rise to discussion or maybe settle definitely some open question. It cannot be too often asserted that knowledge is progressive; each generation succeeds to the heritage of its predecessor, and brings fresh evidence to light, correcting, amplifying, modifying previous beliefs. The monumental work of Crowe and Cavalcaselle (2nd Ed. 1881) still remains the standard book on Titian, but must be studied in the light of more modern research; and we still await a complete life of Titian which shall incorporate all that is now known and present a more faithful picture of the man and his art than is at present accessible to the public.[3]

There is something so universal in the character of Titian's art that it is not unreasonable to compare him with Beethoven and even Shakespeare; and when pages of profound learning and study are being devoted to Lotto, to Carpaccio, and to Sodoma, small excuse is needed for bringing fresh facts to light and fresh evidence to bear on a subject of far greater artistic moment.

[1] English translation, 1904, from the German edition, 1900.

[2] I, 185. II, 281. IV, 17. V, 516. VI, 60, 95, 136, 412, 452. VII, 59, 345, 449, and May 1906.

[3] I have elsewhere indicated my own conviction that no true life of Titian will be written until the date of his birth be recognised as 1489 instead of 1477, as commonly supposed. This matter affects the whole development of his early career, and, indeed, of Venetian painting in the first years of the 16th century. (The pros and cons of the argument are given in the appendix to the 2nd edition of 'Giorgione' in Bell's series.) The most succinct yet penetrating estimate of Titian's art is to be found in the sympathetic pages of Mr. C. S. Rickett's 'The Prado.'



CUPID, BY TITIAN. IN THE VIENNA ACADEMY.



THE LITTLE TAMBOURINE-PLAYER, BY TITIAN.
IN THE BELVEDERE GALLERY, VIENNA.



ADORATION OF THE SHEPHERDS, BY FRANCESCO VECELLIO.
IN THE COLLECTION OF SIR WILLIAM FARRER.

It is strange that a public gallery in Europe should possess a genuine painting by Titian which (so far as I know) goes unrecorded by modern biographers of the master. The Academy at Vienna—that remarkable collection second only to the larger museum or picture gallery which everyone knows—has among its many treasures a *Cupid* or *Amor* by Titian. Chance has it that the other and more famous gallery in Vienna also possesses a picture of similar kind, known universally as *The Little Tambourine Player*. Both are here illustrated, and the contrast is suggestive ; it is even disquieting, for if the latter be, as is generally now assumed, a genuine bit of an early Titian, it is hard to explain the obvious divergence of style between the two. The Academy *Cupid* must be either of later date in Titian's career, or it is not the work of Titian. Such has been apparently the view of critics. Before suggesting a third explanation let us see why the alternatives just mentioned fail to meet the case.

First, the Academy *Cupid* cannot possibly be a late, or even a middle, period work of Titian—if for no other reason because of the character of the landscape. For in the background occurs the same group of buildings exactly identical line for line with those in two famous paintings of Titian's early time, the *Noli me tangere* of the National Gallery and the Dresden *Venus*, the latter of which, although painted by Giorgione, was completed by Titian, who added the landscape.[4] Doubtless the landscape in the Vienna *Cupid* was painted about the same time as the other two, and it is not unreasonable to suppose that these farm buildings pourtray some cherished spot in Titian's memory connected with his mountain home at Pieve di Cadore.[5]

Secondly, who but Titian himself would have painted a landscape in which the chief motive is identical with Titian's own admitted work elsewhere ? Moreover, where, as here, every indication of style points to him and tradition attaches his name to the picture, it is surely illogical to deny his authorship. On the question of quality alone there is some difficulty, for so much damage has been done to this canvas by abrasion and repainting that some may assert it is a copy. I cannot, however, accept this view, and must emphatically claim it for an original work of Titian, damaged no doubt, but not beyond recognition.

If *Cupid* then be, as I maintain, a genuine early work of Titian, what of the other, *The Little Tambourine Player*, which differs from it in certain definable ways, yet is commonly put down to Titian's early time ? (Gronau, Berenson, Venturi, Phillips.) Here, I think, Crowe and Cavalcaselle saw more accurately than modern writers, for they state (ii, 456) :—'All the surface glazing having been removed, the flesh looks white and stony and unrelieved by shadow of any kind. It is hard under these circumstances to say more than that the picture is not by Titian.' They go on to suggest a Flemish appearance in the landscape, but here I cannot agree. The painting is essentially Venetian, and the way the balance of lines is managed, the imaginative treatment of the background, and the subtle beauty of detail are more akin to Giorgione than to Titian. The decorative accessories reveal a poetic mind of high order ; the whole conception is more lyrical than is usual with Titian, even in his early mood. In a word, I cannot see Titian here.

But I am not so much concerned in proving a negative, notoriously difficult, as in rehabilitating to favour the strangely neglected *Cupid* which should take its place among the slighter pieces of that early time when Titian was emerging from the subordinate position he occupied during Giorgione's life, and was struggling into prominence as candidate for Bellini's official post in the *sensaria*.

* * * * * *

Partial eclipse has also fallen upon another work of Titian, and that a masterpiece. This is the great group of *The Cornaro Family*, in the possession of the duke of Northumberland at Alnwick[6]. Crowe and Cavalcaselle spoke of it in terms of praise, and Mr. Claude Phillips more recently described it as 'the finest portrait group of this special type that Venice has produced.[7]' Yet other writers pass it by, perhaps because it is unfamiliar, so that it is well to republish the illustration which appeared some years ago[8]. Its size alone would entitle it to rank among Titian's most imposing productions (8 ft. 5 in. × 6 ft. 8 in.), but in every respect it must have ranked high in the oeuvre of the master's maturity. For here we get that supreme distinction which characterises Titian all through, and which rises, as here, to its highest when a fitting theme presented itself. Three generations of the greatest patrician family in Venice was indeed a subject after Titian's own heart, and he represents them engaged in an act of devotion at an altar placed in the open air, doubtless to commemorate some event of family and political importance in the history of the time. The style of painting points, as has been suggested, to the year 1560 or thereabouts, to the time that is when Titian was in full possession of his powers, and Venice was witnessing the rival glories of Tintoretto and Paul Veronese. Indeed

[4] Signor Venturi (La gall. Crespi in Milan, p. 145) has already noticed this identity of landscape.

[5] The same group of buildings recurs in the Borghese *Sacred and Profane Love*, but seen from the other side apparently, and analogous bits are found in the Padua frescoes of 1511 and in the *Three Ages*. The clouds, too, in the *Cupid* picture are exactly repeated in the Dresden *Venus*.

[6] Until recently this picture hung in London.

[7] Later work of Titian. Portfolio, 1898, p. 88.

[8] For this permission our thanks are due to the courtesy of Messrs. Seeley & Co., Ltd.

it may well be that this masterpiece of portraiture had a direct influence upon Tintoretto, but neither he nor Veronese ever produced so simple and dignified a group. The pomp and circumstance of *The Family of Darius*, in the National Gallery, turns the art of portrait painting into one of pageantry, and Tintoretto's analogous group, in the Venice academy, is excuse for a dramatic scene. Titian alone preserves that stately dignity of bearing which requires no accessories to reinforce it, and in this Cornaro family portrait, so simple and naturally grouped, we have the finest example of his skill in this domain of art. In a word, it is one of England's greatest treasures and has found a permanent home in fitting surroundings.[9]

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If a correct chronology is largely to determine the still open question of Titian's development in earlier years, another factor will have to be faced in estimating his maturer style. This is the presence of a close imitator who shadows his path from about 1520 to 1550, but whose name has passed into almost total oblivion. This person is none other than his own brother, Francesco Vecellio, the author, in fact, of a good many fine pictures which pass current under Titian's name. There is, perhaps, no painter in the whole range of Venetian art who so little deserves this eclipse, yet modern critics ignore him completely or register his pictures under other names, and for choice telescope him with Polidoro.[10] The older biographers did not treat him in this fashion, and the story goes that when Titian saw an altar-piece completed by Francesco for one of the churches in Cadore, he trembled for his own fame and diverted Francesco's activity into a new channel.[11] Fortunately a document is at hand which enables us to start with something definite—a large altar-piece in possession of Sir William Farrer, who kindly allows it to be reproduced here for the first time.

Painted for San Giuseppe in Belluno it passed on the suppression of the church in 1806 to the Casa Ponte at Fonzaso, near Belluno, whence it was brought to England and purchased by the present owner in 1882. Records have been discovered proving it to be the work of Francesco Vecellio.[12]

What then does this picture reveal of its author? First, of course, that he is Titianesque in the sense that a superficial observer might easily mistake the style for Titian's own at an early stage of his career. But a closer study shows that the scale is smaller, the forms are clumsier, the drawing less nervous and vital, the draperies less expressive and the colour darker and less brilliant. A further analysis reveals the interesting fact that the composition is taken practically straight from Giorgione, with whose *Adoration of the Shepherds*, belonging to Mr. Wentworth Beaumont (now Lord Allendale), in London, the scheme is identical, with this difference of fibre, however, that all the marvellous romance of Giorgione as seen in the poetic setting of landscape and lighting is missed by his imitator and replaced by an uninspired group of angels, and a literal treatment of background scenery and accessories, the whole making an upright composition, whereas Giorgione's is oblong in shape.[13]

Nevertheless we are not in presence of that still later and lower grade of imitation of which Polidoro da Lanzano is the conspicuous type, but here is a man who stands midway between Giorgione and Titian, imitating both, yet with an individuality of his own which makes it possible to recognise his touch elsewhere. A long study of his style has enabled me to identify his hand in many works still passing under Titian's name, and it is in the hope that some future historian will follow up this clue that I now point out a few of these pictures.

The Organ Shutters of San Salvatore at Venice, 'one of the most charming creations in the Giorgionesque style' (Gronau), are already recorded as his by Ridolfi (1648), and described in warm terms of approval by Crowe and Cavalcaselle (II, 481). Unfortunately no reproductions exist, nor of an altarpiece that used to be in the Berlin gallery (No. 173),[14] nor of a *Riposo* in the Venice academy. Several other productions in Cadorine and Bellunese churches prove his regular employment in these provinces. A *Holy Conversazione* in the Munich gallery—rightly bearing his name—is of most charming silvery tone, recalling Savoldo (note the characteristic drawing of the hands), and in the Harrach gallery at Vienna is a small work also bearing his name and representing two Putti embracing. The dainty *Madonna and Saints* in the Liechtenstein gallery at Vienna I believe also to be by Francesco.

All these paintings prove how closely the styles of the two brothers agree at a certain period; and this is not to be wondered at when we learn that they were living together in Venice in 1550, and that friendly relations subsisted between them from earlier times down to 1559, when Francesco died. He was said to be the elder brother by some two or three years, and divided his life between painting, soldiering, and commercial pursuits. It is time his artistic merits received due recognition.

[9] Old copies exist at Buckingham Palace and at Grittleton. The original was once in Van Dyck's possession and was exhibited at the 'Old Masters' in 1873.

[10] Of course there is a real Polidoro da Lanzano as well, who imitates Titian.

[11] Ridolfi (1648), I, 285

[12] See Crowe and Cavalcaselle II, 482. Lanzi (writing in 1828), says: 'Francesco also painted a grand *Nativity of our Lord*, at San Giuseppe in Belluno, which until lately was esteemed a fine specimen of Titian, when Monsignor Doglioni traced it by authentic documents to its real author.'

[13] No illustration of Mr. Wentworth Beaumont's picture can be obtained, but the replica at Vienna is reproduced in my "Giorgione" at p. 20.

[14] Now in the palace of the Imperial Chancellor at Berlin



MADONNA AND SAINTS, BY FRANCESCO VECELLIO.
IN THE LIECHTENSTEIN COLLECTION, VIENNA.



THE HISTORICAL EXHIBITION AT NUREMBERG

BY S. MONTAGU PEARTREE

THE series of retrospective exhibitions held in recent years at Düsseldorf, Bruges, and Paris proved both the value and the attractiveness of such collections, alike to the amateur and to the student of art history. The announcement that a similar gathering would be held at Nuremberg on the occasion of the centenary celebration of her absorption into the kingdom of Bavaria was therefore welcome to the always increasing number of those interested in South German Art. Nuremberg was for at least two centuries and a half a centre of all forms of artistic activity, and for a considerable part of that time her influence in Art and Industry alike was a preponderant one. Later misfortunes, and a certain degeneracy in the breed of men who formed the privileged governing class, caused a wide dispersal of the treasures heaped up within her walls, and to have brought together again a fair proportion of these scattered works would have been an ambition worthy of so ancient and honourable a city. It is to be regretted that the task actually set to the organisers of this Exhibition was a much more modest one, and the visitor must stifle his regrets for what might have been done to display the glories of fifteenth and sixteenth century Franconia in observing the excellence of the work achieved by Archivrat Mummenhoff and Dr. Fritz Schulz within the limits imposed upon them. Of the seventeen hundred items brought together and catalogued by the authorities named, I propose to notice here only a very few of those which are of general interest in the history of Art, or are related in some special way to objects in English collections, and to refrain from a detailed enumeration of things which the reader cannot have before him.

The excellent topographical collection contributed from the hidden treasures of numerous libraries and archives calls loudly for adequate publication. A view of the outside of the Rathaus shows that it, like the interior, was decorated with wall paintings, done in 1521, of which no trace is now visible. We know that Dürer was concerned with the decoration of the smaller Council Chamber in 1515, the last fragments of which were foolishly destroyed about thirty years ago, and that he furnished drawings, some of which still exist, for the painting of the large hall by his pupils. It is reasonable to suppose that the Rat would have again turned to him when the external decoration had to be planned; but I know of no drawings which could have served as a basis for the design shown in No. 1325, a very early example in this district of the system of feigned architectural features destined to be so widely popularised later on by the example of Holbein and the wandering Italians.

The development of Franconian painting was fairly displayed, although a stranger must have been struck by the small number of important pieces drawn from private sources. Few men have more opportunities of knowing the treasures still to be found in private hands than Dr. Schulz, who has been engaged for some years in the inventarisation of the city's monuments, and we are forced to the mournful conclusion that Emperors and Electors, Amsterdam merchants, and English ambassadors, did their harvesting very thoroughly, leaving but little for the modest scientific gleaner of to-day to gather up. Fortunately the attention of those great ones had not been turned to the productions of the early fifteenth century, and Nuremberg is still an excellent (and almost the only) place for the appreciation of that period of Franconian Art. In this department the authorities showed an admirable discretion by bringing together specimens from the less accessible churches and collections; if only this and kindred material could be published in a satisfactory form, the history of the early schools of Nuremberg would soon attain the prominence it deserves.

Leaving the proper treatment of this theme for development elsewhere, I limit myself to a few words on one picture, a very important one, however, for the history of the relations existing between Nuremberg and the schools to the west and south of it. The work in question is a triptych, No. 51, lent by the Wardens of St. John's Church (the chapel of the famous Johannisfriedhof), representing the Crucifixion, flanked right and left by the Flagellation and the Mocking respectively. Dr. Rée first proposed, and Professor Thode accepted, its attribution to the Master of the Tucher altar, the great unknown who is to Nuremberg what Conrad Witz is to South-West Germany, or Stephan Lochner to the Lower Rhine. The opportunity for close examination and comparison afforded by the Exhibition leads me to propose another painter, and fortunately one known by his own name, as the author of this picture. It shows in a dozen ways the hand of Lucas Moser aus Weil, whose famous altar-piece at Tiefenbronn, with its curious inscription calling upon the painter's art to 'lament sorely and cry out, for no one had need of her any more,' has long been that most rare thing, an absolutely unique production by an artist of high standing. As I hope to be able to return shortly to this matter with sufficient illustration to make my argument convincing, it will be enough now to specify some of the points on which this somewhat revolutionary re-attribution is based. The Tucher Altar and its congeners display short, almost stumpy, figures of

great solidity and heavy cast of feature. Their author never employs landscape backgrounds, and makes a restricted use of architecture. Nor does he display traces of Italian influence. Lucas Moser, both at Tiefenbronn and here, is the exact reverse of this. His figures tend to slimness, and the details of buildings are worked out with the utmost care. The evidences of contact with Italy are plainly observable in the fainting Virgin and the attendant Magdalen, as well as in the lead-covered domes over the Flagellation, and very remarkably indeed in the soldier clad in would-be Roman armour, a thing not easily paralleled in Germany at this date. Let the student compare the hands and faces throughout both pictures, noting how Pilate and his wife repeat the features of the king and queen in an upper chamber at Tiefenbronn, as well as the halos and the brocaded garments, and he will, I hope, join me in the belief that this triptych has a greater importance in the history of South German Art than has hitherto been accorded to it.

Turning now to the objects which make up the numerical bulk of the Exhibition, a piece of somewhat unusual occurrence is the little domestic altar in the form of a folding triptych, No. 146, lent by the Munich artist Herr W. Clemens (*Pl.* I). Christ is seen in the centre, standing in the open tomb, some of the Instruments of the Passion being shown behind Him. A heavily draped angel, bearing a candlestick, stands on a pedestal of a peculiar shape in each of the two shutters. The curved spaces at the top of the panels are filled with openwork foliage of late Gothic character ; these, together with the very slender columns at each side, and some other ornamental details are in lead, gilded and partly painted, while the figures, pedestals and outer cases are made of wood similarly treated. When this object was exhibited in 1902 at Düsseldorf, the authors of the catalogue did not assign it to any locality, but Canon Schnütgen, writing upon it in that year regarded it as Nuremberg work and added that the art of employing lead in this way was still practised in that region. Nevertheless, I think a further examination will show that this is not of South German origin, but belongs to the Lower Rhine or, more probably, to the Netherlands. A piece exactly analogous in technique, of the same dimensions, and with similar trilateral pedestals, awkwardly posed on a sloping base, was in the Bernal Collection and is now at South Kensington, No. 3264-56. It contains a representation of the Adoration of the Magi, the style of which undoubtedly points to Lower Germany. The museum authorities have labelled it 'Flemish' and that this is not one of those light-hearted (but inaccurate) attributions—relics of an unlamented past—which occasionally enliven the arduous task of those who have to search through the dismal corridors where objects of this nature are stacked, is shown by a comparison of the architectural detail with designs by the Master W. A., an engraver whose Low Country origin has been amply demonstrated.[1]

It should be added that the S.K.M. piece is earlier in date, or at least in design—by no means the same thing in objects produced as these were, in a more or less 'wholesale' fashion, with variations due as much to accident as to intention.

The silver, partially gilt, statuette-reliquary of St. Bartholomew, belonging to the parish church dedicated to that apostle at Woehrd, an old suburb of Nuremberg, is a more individual production (*Pl.* II). It is certified by an inscription under the base as a work of 1509. Unfortunately, while the names of the churchwardens at that date are given, the artist is not mentioned. The face and hands show the vigorous, but not unmeasured, naturalism which marks good late-Gothic German, no less than contemporary French work. In contrast with this it is interesting to note a survival of the schematic ornamental disposition of beard and hair as evidence of the continuous influence of a beautiful mediaeval convention which resisted until well on into the sixteenth century the attacks both of the imported Italian style and of the school which attempted to substitute realist imitation of natural detail for planned-out design. Slighter evidence of the same tradition is observable in the drapery, although here the more important fact is the entire freedom from that extreme system of broken folds which, under the name of "Schnitzstil," is unguardedly supposed by some critics to be the distinguishing feature of German work of this period.

Under these circumstances, it becomes of interest to inquire if it is possible to trace the master, or, at least, the workshop to which statuettes of this class are to be attributed. Dr. Rée proposed the name of Dürer's friend, Hans Glim, known to us only by a short paragraph in Neudörfer's 'Nachrichten,' and for whom Dürer is presumed by Thausing to have painted the picture of the Deposition now in Munich. A first objection to this is that, as was pointed out by Lochner, and has since been practically proved by Dr. Hampe in his admirable publication of the Nuremberg 'Ratsverlässe,' Hans Glim[2] never existed. An even better reason for

[1] Max Lehrs. Der Meister W. A. Ein Kupferstecher der Zeit Carls des Kühnen, 1895.

[2] The records make it likely that Neudörfer should have written Albrecht Klein, but the claim of this latter to the St. Bartholomew would still only rest on the statement that he was famous for his silver figures, and cannot invalidate the case stated in the text for Paul Müllner.



TAZZA, BY M. BAYR: SCHATZKAMMER, MUNICH.





CIBORIUM, BY CHRISTOPH JAMNITZER.
IN THE CHURCH OF ST. JOHN, ANSBACH.



SILVER STATUETTE OF ST. BARTHOLOMEW,
IN THE PARISH CHURCH OF WOEHRD, NEAR
NUREMBERG.



SILVER BELL, REICHE KAPELLE, MUNICH.

rejecting Dr. Rée's attribution is the fair claim that can be made on behalf of Paul Müllner, a contemporary goldsmith, known by documentary evidence[3] to have been actively engaged in the production of images of this kind. He is repeatedly mentioned as working for that well-known patron of Nuremberg craftsmen, Frederick the Wise, Elector of Saxony. He was during the first decade of the sixteenth century the principal furnisher of the silver-gilt reliquaries to the great collection of such objects which the duke was making at Wittenberg. In 1501-2 we find an account of three such figures delivered by him, of the Virgin, St. Peter, and St. Paul. If we turn to the 'Wittemberger Heiligthumsbuch,' 1509, a sort of illustrated guide to the Treasury of the Schlosskirche there, with a long series of woodcuts by Lucas Cranach, we find in 'Gang' VI, Nos. XIV and XV, figures of St. Paul and St. Peter side by side; while a few pages further on, 'Gang' VII, No. V, is a 'silbern Bildt der Jungkfrawen Marie.' Allowing for the familiar and easily detected mannerisms of the draughtsman, I cannot avoid recognising in the St. Peter a representation of a statuette closely akin in type of figure, attitude, treatment of folds, hunched-up shoulders, as well as in the design of the halo, and its lettering, to our illustration. The claims of Müllner to these and other statues will deserve the closest scrutiny when the history of the 'minor' arts of Nuremberg is treated with the attention that it deserves.

The Exhibition did not contain much material for estimating the importance of the next stage in the city's artistic development, the Early as distinguished from the High Renaissance. Much remains to be explained in the history of that period. The lion's share in the movement is generally, and probably rightly, assigned to Peter Flötner. He was represented by a cast of the sculptured chimney-piece from the astounding, almost incredible, Hirschvogelsaal. In a neighbouring room appeared the alabaster high relief of Cleopatra from Berlin, formerly attributed to the same sculptor, in spite of the P.E. which is clearly visible upon it and of its obvious connection with the marble slab by Baccio Bandinelli, formerly in the possession of Piot, now lent by Mr. Pierpont Morgan to the South Kensington Museum, where it is at present placed in the Clock Court. If this softly modelled nude is not Flötner's—and nothing in his known work shows him dependent upon Italian originals in this fashion—it is not easy to see on what grounds it can be regarded as a Nuremberg production.

A contemporary and in one instance a colleague, of Flötner's is represented by the silver-gilt and partly enamelled tazza, belonging to the relatively little known Silberkammer at Munich. Those who collect as well as those whose acquaintance with German goldsmiths' work has, perforce, to be obtained by examining it through the glass sides of Museum show-cases, know how extraordinarily rare are the actual objects of Italianate design dating from the first half of the XVI century. This rarity can not be due merely to neglect and subsequent destruction. Such disasters must have overtaken both earlier and later works in an equal degree; yet we find the former fairly represented, and the latter in quite remarkably abundant numbers. Nor was the period from 1520 to 1550 in any way a time of poverty or lack of enterprise. The explanation is probably that only a travelled and cultured few could at first appreciate these new elements in design, while the well to do citizen adhered to the familiar forms founded on Northern Mediaeval practise, and admirably developed by the craftsmen of what, for the want of a better name, we are still compelled to call the late-Gothic period. Nor were the difficulties only on the side of the customer; probably many a middle-aged goldsmith, past master in the traditions of his craft, felt ill-at-ease when confronted with the necessity of applying them to the totally new patterns imported from the South. These considerations may serve to explain the well-known fact that in spite of the numerous Renaissance designs for goblets, tankards, vases, and the like, by Altdorfer, Aldegrever, Brosamer, Flötner, and others, hardly anything can now be pointed to as executed from them. Such designs were intended in part, at least, as drawing copies, and only secondarily, if at all, as compositions to be actually carried out. Brosamer's first title-page, 1527, describes his Kunstbuechlein as published for apprentices, 'Zu gut der uebenden jugend der Godschmidt.' Sophisticated epochs with high ideals always make a curious distinction between the models they set before their youth, and the things they contentedly let them practice afterwards. Compare the subjects set in the Royal Academy Schools Competitions, and the treatment there approved of, with the productions contributed to the various Exhibitions by the same men ten years later.

Such considerations lend especial interest to the tazza here illustrated (*plate* I). It belongs to the end of the period we have been discussing, as is shown among other things by its bearing the stamp N., for Nuremberg, and M. B. for Melchior Bayr, a goldsmith about whom we possess some further information. He executed, together with Flötner and the elder Labenwolff (of Gänsemännchen fame) a large silver altar-piece[4] for the King of Poland which still exists in the Sigismund Chapel of the Cathedral of

[3] Gurlitt, 'Die Kunst unter Friedrich dem Weisen,' p. 75.

[4] Illustrated in 'Odrzywolski, Renesans w Polsce,' pl. 11, 12.

Cracow. This consists of a numerous series of reliefs obviously inspired by Dürer, and offers hardly any material for comparison with our tazza. Indeed, little beyond the actual execution can be due to the goldsmith. In the same chapel, however, are preserved two large silver candelabra[5] not mentioned by Neudörfer or Doppelmayr, and not attributed hitherto, as far as I know, to Melchior Bayr. Comparison with the signed Munich piece makes it quite certain that he is their author. The system of mouldings, masks, broad-leaved ornament, and the gadrooned curves are employed in an exactly similar manner in both cases. Finally, an inscription informs us that the candlesticks were given by Sigismund I in 1536, a time at which we know from other sources that Bayr was at work upon the altar in the same chapel for the Polish King. The confrontation of these three pieces therefore amply confirms Rosenberg's reading of the mark M. B. as Melchior Bayr, and in presence of the statements of the Nuremberg biographers justifies the attribution of the Cracow candelabra to the same artist.

The name which, in the literature of the subject at all events, dominates the Goldsmith's Art at Nuremberg in the second half of the XVI century is that of Wenzel Jamnitzer. This preponderance is by no means so obvious if we examine the works themselves. An analysis of the pieces which may rightly be attributed to him (Rosenberg specifies fourteen items and I think that at least half as many again can be justified as his) reveals an entirely personal style, both in the architectural building up of his compositions and in the treatment of ornamental detail. These last consist of a peculiarly beautiful and refined series of 'moresques,' of naturalistic foliage and flowers, sometimes framed in conventional scroll-work, of architectural details derived from the antique, especially pilasters and friezes ornamented with triglyphs, ox-sculls and rosettes, always used with admirable discretion, and finally of garland-bearing putti and the like, whose origin is probably to be found in Italian plaquettes of somewhat earlier date. To these must be added the realistic Palissy-like imitations of lizards, shells, grasshoppers, and so on, obtained partly by casting and partly by pressing, which because of their easy recognition so long served as a standard for identifying this artist's productions. Even Jamnitzer himself could not always force such diverse elements to keep on terms of good behaviour with one another, and in the hands of the imitator they were dangerous indeed. It is therefore fortunate that, as I believe, there was no great demand for goldsmithing in this difficult style. The middle classes did not care more for it than they had done for the purely Italian designs of the preceding generation. It is clear both from the surviving pieces, and from the documents which exist in considerable numbers, that Jamnitzer was occupied almost entirely in the service of princes and great men. The citizen with less opportunity of cultivating his taste for an exotic style continued to appreciate a system of outlines and ornament developed from the earlier native forms. Hans Petzolt, who achieved his masterpiece seven years before the death of Jamnitzer, is absolutely uninfluenced by him in a single detail.[6] This seems to be the explanation of the often-noted recrudesence of Gothic forms towards the end of the sixteenth century, although the survival of old workshop traditions, which fifty years of Italian imitation could not kill, must be reckoned as a contributory fact.

If this view of Jamnitzer's position be correct, what appears at first sight to be a very disconcerting object finds a natural explanation. A double wedding-cup, dated 1564, commemorating the marriage of Heerdegen Tucher and Katharina Pfinzing was lent to the Exhibition by the Von Tucher family. It is described as bearing the stamp of Jamnitzer, and is catalogued as his work. A visitor has, of course, no means of verifying such a detail as this, but the general standard of Dr. Schulz's catalogue is so high that I do not hesitate to accept his description. The cup is a picturesque specimen of the pine-apple type and is of unmixed Gothic design. Hitherto all writers have agreed that, whatever his sins, Jamnitzer produced no work of this character. If however we bear in mind the general preference for old forms among people not specially instructed in the appreciation of new ones, and note further that this commemoration wedding-cup must have been intended to take its place in a long series of similar pieces in the possession of an ancient family, we can understand the departure from the goldsmith's usual style. The theory that would make him a dealer in other men's work does not appear to have any foundation in the records, literary or documentary. It was invented to explain the wildly heterogeneous character of the objects wrongly called by his name, and might, now that a more correct list has become possible, be allowed to die.

The second object connected with Jamnitzer with which the Historical Exhibition has made us familiar is the silver bell belonging to the Reiche Kapelle in the Residenz at Munich (*plate* 2). It has for centuries been known as the 'Loretto-glöckchen,' although no explanation of this name

[5] 'Odrzywolski,' pl. 17.

[6] This has not prevented writers from attributing certain cups bearing Petzolt's stamps to Jamnitzer, because one example had a medal inserted in the base said to be inscribed W.J. This monogram, which consists of V and M conjoined, the second stroke serving as a part of both letters, is that of the medallist Valentin Maler. I cite this partly to show how notions as to Jamnitzer's style got confused, and partly because, in certain museums and in certain publications, this sort of error exhibits a ferocious vitality.

is now forthcoming. It is catalogued as of the second half of the XVIth century, with the remark, 'formerly attributed to W. Jamnitzer.' Those who know the Waddesdon Room in the British Museum will immediately recognise it as closely resembling the famous Strawberry Hill 'Silver Bell, said to have been made by Benvenuto Cellini for Pope Clement VII.' Plon, who appears not to have known of the Munich piece, published an excellent plate of the Waddesdon example in his great book on Cellini, and though he wisely disclaims it as a possible work of his man, tries to find an Italian origin for it by citing analogous bronze bells which he remembered to have seen in E. Piot's possession. A part of that collection passed into the Louvre, but contains nothing of this kind.[7] Among the objects sold after Piot's death were several bronze bells of a not uncommon type, but the only resemblance they present to the Munich and British Museum specimens lies in the arrangement in zones of the ornamental details. Mr. C. H. Read, when cataloguing the Rothschild bequest described the piece included in it as 'School of Jamnitzer, late XVI century,' while the actual object is at present labelled 'early XVII century.' The Munich variant appears to confirm this dating; its design is simpler, the details are less realistic, the curves of the lizard's bodies take a wider sweep. The band of foliage decorating the lip is more restrained in modelling, and more architectural in character than in the Waddesdon example and inclines one to accept as possible the idea that it may have been cast in Jamnitzer's workshop, before his death in 1585, in spite of the fact that the handle bears the monogram and arms of Maximilian, Herzog in Bayern, who came to the throne in 1597, and founded the chapel to which he gave this bell early in the XVII century. The design of the handle—which shows a half figure of a woman, clasping two nude children, variously called, by successive cataloguers, Charity, Abundance, and, in one case, even the Virgin Mary—is the only portion absolutely identical in the two bells. It is cast from a mould and its actual manufacture might be of any period; but that its design is not later than the date I have suggested is shown by the use of the same model on a tankard presented in 1584 by the Duke of Brunswick to Christian IV of Denmark, now preserved at Copenhagen. The documents published by Frankenburger prove that Jamnitzer was frequently working for the Dukes of Brunswick, but the other details of this tankard do not tempt me to assign it to his workshop. The case is, however, very different with a remarkably beautiful 'Deckelkanne' exhibited at Budapest in 1885, the body of which is decorated with bands of most exquisite moresque ornament, while the Charity of our silver bell forms the purchase for raising the cover. A date is furnished by a small medallion in the lid, bearing the arms and initials of Francis Thurzo, who died in 1576. A frieze of nude putti in relief which surrounds the base of the jug suggests a still earlier period. Electrotype copies of both these vessels exist at South Kensington.[8]

How little Jamnitzer's style served as a general model for the succeeding generation is well seen in the work of Christoph Jamnitzer, presumably his nephew, whose clever, fantastic, barock and occasionally vulgar productions may be seen in numerous collections. I have not succeeded in finding a single Wenzel motive in any piece which can be justifiably assigned to him. That he too, when a client required it, could work in a style differing from his usual one, is shown by a dainty little ciborium belonging to a church at Ansbach (*plate* 2) in which every detail, except the curved ornaments of the cover, was in familiar use half a century earlier.

It remains to be added that, as is inevitable in such gatherings, a small number of objects fabricated in the XIX century had crept in. Fortunately they led an unhonoured existence in dark corners.

[7] I am indebted to M. J. J. Marquet de Vasselot for confirmatory information on this point.

[8] It may be worth while to draw attention to certain other items connected with Jamnitzer in London museums. In addition to two small open-work panels belonging to South Kensington Museum, a silver-gilt mirror frame by him is at present deposited there by Mr. Pierpont Morgan. This agrees very closely in design with the title-page of the 'Perspectiva corporum regularum,' 1568. Another treasure, at present buried in the National Art Library there, consists of two MS. volumes in their original tooled leather binding of 1585, describing and illustrating a very elaborate set of mathematical and other instruments. The inaccessibility of these volumes hitherto has probably prevented the observation of the fact that they contain a detailed account of the famous 'Schöne Schreibtisch,' mentioned by Doppelmayr in his notice of Jamnitzer. It is clear from the legal documents concerning the distribution of his property that this object was in the possession of its maker at his death, and was later on sold by the heirs to Johann Casimir, of Saxony (Hampe, Ratsverlässe, II, p. 163, No. 931). It is possible that it, or some of its manifold contents, could yet be found at Coburg, or at Gotha, if search were made.

Lastly, a saltcellar, No. 144, in the Waddesdon Room of the British Museum, shows a design of boys, garlands, and masks, similar to that on the casket with the Labours of Hercules in the Munich Schatzkammer (Schauss, C. 90), which bears Jamnitzer's stamp.

GIOVANNI BARTOLO, OF SIENA, GOLDSMITH AND ENAMELLER, 1364-1385

BY SYDNEY J. A. CHURCHILL, M.V.O.

THE history of the art of the goldsmith in Italy has, until recent times, occupied very little public attention. Scarcely anything is known of the great master-craftsmen who wrought wonderful reliquaries and other church plate, examples of which from time to time are still discovered to have survived the vicissitudes of the past, hidden away unrecognised in obscure sanctuaries.

One of those early master-craftsmen was Giovanni Bartolo, of Siena, goldsmith to the papal court at Rome and Avignon. A magnificent example of his work exists in the cathedral of Catania, where it is exposed during the festival of the patron, St. Agatha, early in February of each year.

The late well-known writer, E. Muntz,[1] shed considerable light on this goldsmith and his employment by Urban V and Gregory XI without having had the opportunity to see, or show, an illustration of some existing example of his work. He mentions, however, the existence of two such examples, which he was informed were still preserved in the cathedral of Catania. The present writer having had several opportunities both of seeing and photographing these works, is now in a position to show that the doubts raised by C. Sciuto-Patti[2] as to their being the work of the celebrated Giovanni Bartolo, of Siena, who made the reliquary-busts of St. Peter and St. Paul for the basilica of St. John Lateran, are without foundation as regards the reliquary.

The most important of these two objects attributed to Giovanni Bartolo is the reliquary-bust of St. Agatha.

This most precious example of the Italian goldsmith's art of the fourteenth century is smothered beneath a wealth of votive offerings which have been heaped upon it since 1377, and some of which had been laid before the sanctuary of the saint before the existence of the reliquary. Many of these votive offerings are as important documents for the history of Italian goldsmith's work as the bust itself. They are, however, attached to the reliquary and to each other by unprotected wires, which can but damage the exquisite work of the master-craftsmen who fashioned them. The reader may imagine the damage caused by the carriage of the reliquary in procession in February, and sometimes in August; the wrenches and jars set up by the pacing of the men who carry it around, and the attrition to such delicate jewels as cover the bust. All this could easily be remedied by removing the votive offerings from the reliquary and exposing them under safe custody in the cathedral, as is done at Milan and elsewhere. Or, if it is absolutely necessary to carry the reliquary and votive offerings in procession, the latter might be sewn on to a mantle, like the jewels of the reliquary of St. Januarius at Naples. In this way the beautiful work of Giovanni Bartolo, which can only now be judged by the enamelled border round the base, could be seen and safeguarded, together with the precious votive offerings, from further damage by their rough fastenings, and from shaking. As it is, there is no living soul who has seen the bust as it left its maker's hands. I have endeavoured to be present at a cleaning of the reliquary before exposure, but within recent years this has been limited to simple dusting with a bellows.

Before proceeding further with a description of the reliquary of St. Agatha, it is necessary to study in connection with it two earlier examples of Giovanni Bartolo's work, now no longer known to exist. Muntz mentions the two busts of St. Peter and St. Paul, made to the order of Urban V, quoting the description of them from Baldeschi and Crescembeni's[3] work on St. John Lateran. These writers based their observations on the, already in 1723, rarer work of G. M. Soresino.[4] The earlier illustrations published by Soresino have been photographed for comparison with the reliquary of St. Agatha.[5]

The busts of St. Peter and St. Paul were inspected on December 22 and 23, 1649, by one Urbano Mellini, accompanied by Baldwin Blavier, a Flemish goldsmith, and Domenico Cherubini,

[1] *Giovanni di Bartolo da Siena Orafo della Corte di Avignone nel XIV Secolo.* (Extract from *Archivio Storico Italiano*, V Series, Vol. II, Firenze, 1888, p. 3-20.)

[2] *Le Antiche Oreficeria del duomo di Catania, La Statua, Lo Scrigno e la Bara di S. Agata. Cenni storici-critici.* (Extract from *Archivio Storico Siciliano*, N. S. Anno XVII; Palermo, 1892, p. 42.)

[3] *Stato dell SS. Chiesa Papale Lateranense nell'anno MDCCXXIII.* (Roma, MDCCXXIII.)

[4] *De Capitibus Sanctorum Apostolorum Petri et Pauli in sacrosancto Lateranensi ecclesia.* (Romæ, MDCLXIII.)

Giuseppe Pazzaglia's work: *Compendio delle cose piu cospicue concernente la Scala Santa e le Teste delli Apostoli gloriosi Pietro e Paolo* (Roma, 1674, 12mo) is founded on Soresino's work, for the benefit of those unacquainted with Latin.

[5] On the occasion of the making of the existent reliquary-busts of St. Peter and St. Paul in the Lateran basilica (by Giuseppe Valadier) at the expense of the duchess of Villa Hermosa, the prolific writer Francesco Cancellieri produced a commemorative work: *Memorie Storiche delle saere Teste dei Santi Apostoli Pietro e Paolo* (Roma, 1806, reprinted in 1852, folio illustrated). At p. 89, footnote 1, he says that a copper-plate in big folio of the busts of Giovan Bartolo was made in the time of Innocent X, about 1650, when Cardinal Pamfilio was archpriest of the basilica.

of Pescia, cleaner of jewels and gold. Mellini's description of the reliquaries is as follows :—

'On the right hand is the head of St. Paul, all in silver gilt, life size, half full length, with a mantle the edges of which are ornamented with precious jewels : amongst others, the most conspicuous is on the right shoulder a big sapphire on which the Saviour is carved ; on the left towards the breast is a white stone with a natural head, said to be the effigy of the Emperor Nero. On the breast is a big lily[6] of solid gold with three big rubies and four balasses and some pierced diamonds surrounded by sixteen big round pearls. Below, on a silver medallion, is the following inscription :

CEDIT APOSTOLICVS PRINCEPS TIBI PAVLE VOCARIS
NAM DEXTRAE NATVS VAS TVBA CLARA DEO.

'In the right hand a silver sword made *alla damascena* is held, on it is inscribed in gilt letters "SANCTVS PAVLVS," on the little finger are three gold rings, two with big rubies and the other with four small rubies ; in the left is a prayerbook [Note by Cancellieri : with two clasps] in enamelled silver with the two arms : one of Vrban V and the other with the keys and tiara. In the first border below the mantle there is a pierced balustrade, quadrangular and flat, below which is inscribed in enamelled letters : "VRBANVS PAPA V FECIT FIERI HOC OPVS AD HONOREM BEATI PAVLI ANNO DOMINI MCCCLXIX." In the last band there are several panels of fine enamel representing the life and death of St. Paul, between which are the coats of arms of the said pope and shields bearing the keys and tiara. In the middle there is a representation of the beheading of St. Paul, on the left the lapidation of St. Stephen, on the right St. Paul a prisoner, and further around the life of the said saint. Below there is the following inscription in enamelled letters : "CAROLVS DEI GRATIA REX FRANCORVM QVI CORONATVS FVIT ANNO DOMINI MCCCLXIV DONAVIT PRAESENS LILIVM AD HONOREM CAPITIS B. PAVLI QVOD EST IN PECTORE EIVS." Below this is a frame of wood with four handles of massive iron in order to carry the apparatus. The head of St. Paul, besides being gilt, has the face and neck flesh-coloured and has a long fair beard. It is bald-headed, with a tuft of hair in the middle, towards the forehead ; further back, about the middle of the head, there is a lid which can be opened in order to view the holy head. Behind is a big diadem, enamelled green all over with jewelled gold stars around.[7] Behind the diadem there is a lining, and if this is raised there is a device which is opened with a small key for opening the holy head from this side.

'St. Peter is to the left, of the same size, height, and make, robed with the pontifical vestments, and a tiara on the head, the ground of which is of small pearls bearing three crowns, in the first of which there are several lilies[8] full of jewels. Above the middle lily there is a cross of most precious jewels amidst very big irregular-shaped pearls. In the second and third crown there are also jewelled lilies surrounded by lesser size similar pearls. At the top there is a fine cross composed of four big emeralds borne up by a ruby and four big round pearls together with three big sapphires on the sides. The pendants (or tassels) of the tiara are covered with big and fine jewels, at the ends of which are six long gilt bells. Around the neck, under the tunic, there is a collar six fingers high full of most precious jewels. The vestment and the cross in the centre are full of jewels amidst big pearls disposed in fours around a diamond, a ruby or an emerald, as well before as behind, like the tiara. Above is the *palio* full of small pearls and a small cross of purple stones. The right hand is in the act of benediction. The sleeves of the tunic are covered with the most precious jewels. On the hand is a pontifical glove on which is a small jewel with three big pearls around sapphires and emeralds. On the second finger are three rings, one big, with a heart-shaped sapphire and small round pearls surrounded by rubies, emeralds and garnets ; the other with a cameo, and the third with a small ring. The left sleeve is like its fellow, the cuff being ornamented with small pearls and the arms of the said pope. On the hand holding a pair of long silver keys, there is a jewel like the other. A small chain hangs from the end of the keys, and at its extremity there is a red enamelled ball containing the arms of the said pope. On the breast there is a lily of gold with fourteen big round pearls around four rubies, three balasses and some pierced diamonds and silver medallions. Below there is this inscription : "ERIGAT VT PROPRIAM SEDEM TVA PETRE REDIBIT HVC VATICANA PASTOR AB ARCE PETRI."

'The second band, like that of St. Paul, bears the enamelled inscription : "VRBANVS PAPA V," etc. In the centre is a representation of the crucifixion of St. Peter, with on the left, the vessel, and our Lord giving him the keys ; on the right the fall of Simon, and continuing around are other scenes in his life. Where there is the inscription CAROLVS, etc., in the bust of St. Paul there is here SANCTVS PETRVS. In a border there is the inscription : "HOC OPVS FECIT JOANNES BARTOLI DE SENIS AVRIFABER." Beneath is the wood frame with iron handles as in the other bust. The face of St. Peter is like that of

[6] The two jewels representing big lilies were gifts from Charles V of France. A jewel, formerly in the abbey of St. Denis, known as *Le Fermail dit de S. Louis*, somewhat like this, is illustrated by H. Havard in his *Histoire de l'Orfevre Francaise*, p. 216.

[7] The gift of Joanna, Queen of Sicily. Urban V had appealed to all the Christian sovereigns for gifts towards the production of these busts.

[8] Cancellieri, p 87, note 4, remarks that the tiara was composed of three crowns of lilies forming a perfect cone, no doubt the type used at the time.

St. Paul, except that the curling white beard is round and the curling locks are sprinkled with white.'

An examination of the illustrations published by Soresino (copied evidently by Baldeschi and Crescembeni, Cancellieri, D'Agincourt, and others) will show that they do not follow the description very carefully, and are probably only memory sketches. They are, however, valuable for comparison with the existing bust of St. Agatha.

From the photographs it will be seen that St. Agatha is represented in somewhat the same attitude as St. Paul. Like the others which preceded it the bust of St. Agatha is a reliquary of silver gilt and enamelling, standing 1·03 metres high, of which the more modern octagonal-shaped base is 22 centimetres high by 80 centimetres long and 60 wide. The face is flesh-coloured as in the busts of St. Peter and St. Paul. All that can be seen of the body is shown on the photographs, and consists of panels representing scenes in the life of St. Agatha and other saints, as well as episodes in which are depicted the bishops of Catania, Marziale and Elia, besides various coats of arms.

There is an inscription running round the base. In the part behind the body, where the inscription is in two lines of gothic lettering the maker's name will be seen as follows: 'HOC FABRICAVTE MAITE JOHANNES BARTOLVS ET GENITOR CELEBRIS CVI PATRIA CEVE MILLE TER ET CENTVM POST PARTVM VIRGINIS ALMAE ET DECIES SEPTEM SEXTOQ FLUENTIBVS ANNIS.'

The enamelling is of a high order of excellence, and the whole is a monument of the highest importance in the history of Italian gold and silver work.

The busts of St. Peter and St. Paul were made at Rome in 1369; the date borne by the bust of St. Agatha is 1376, when it was completed. Muntz has published all the hitherto discovered entries in the papal archives of commissions given to Giovanni Bartolo. These show that he was employed at Rome in the production of the golden rose in 1365; that he made two golden roses, etc., in 1367; the golden rose in 1368; and the bust of St. Peter and St. Paul in 1369. For these last his accounts were only settled in 1372. He then apparently accompanied Urban V back to Avignon. He there also worked for Gregory XI in 1374-75 and 1376.

Bishop Marziale, who commissioned Bartolo to make the reliquary, was in charge of the see of Catania from 1357 to his death at Avignon in 1376. Like his successor, Elia, he was a native of Limoges. He was also chancellor of the kingdom of Sicily, and was sent by Frederick III to the court of Gregory XI, in 1373, to announce his accession to the throne. After the death of Marziale, his successor Elia carried the reliquary with him to Catania, reaching the city on 3 December, 1377.

It seems to be clear that Giovanni Bartolo, of Siena, who fashioned the reliquary busts of St. Peter and St. Paul, was at Avignon at the same time as Bishop Marziale, of Catania. There does not appear to be room for doubt that the author of the busts formerly in the Lateran, and the creator of the reliquary of St. Agatha are one and the same person. It is true that Giovanni Bartolo in the signature to the bust of St. Agatha mentions the co-operation of his father; evidently, however, the commission was his, and he was the better-known artist. The question of the identification of the place of origin which occurs in the signature has been much discussed. When this noble work is so exposed that it shall be possible to examine the inscription more carefully, no doubt a definite solution will be given as to the exact locality whence Giovanni Bartolo originated.

The shrine containing the relics of St. Agatha, though attributed to Giovanni Bartolo, is not his work. It is of much later date, and cannot compare with it for workmanship. Besides this, it bears the silver mark of the city of Catania. It is quite possible that the top is older than the present sides. In this shrine are seven reliquaries which are said to be rich in enamel work and engraving. I have not yet had an opportunity of seeing these.

Of the votive offerings the most important, and that which will arouse the greatest interest amongst Englishmen, is the crown which St. Agatha bears upon her head. This precious relic is said to have been a gift to the shrine of St. Agatha from Richard Cœur-de-Lion in 1191, when visiting his brother-in-law, Martin of Sicily, on his way to the Crusades. Various additions have been made to the crown. Three modern rings will be noticed on the centre fleur-de-lys. The crown weighs 818 grammes of gold, and is made of thirteen hinged plaques which by pulling out a pin can be laid flat. Each plaque finishes off in the upper part with a fleur-de-lys. The crown of the Dominicans of Liége, dating from 1277, is somewhat similar to this.[9] In the cathedral at Amiens there is a crown of the same kind. De Mely[10] states, regarding the Amiens crown: 'Nombreuses furent dans les provinces du Nord ces couronnes, que sans nul doute des presents royaux, tel que celui de Godefroid de Bouillon à Boulogne, de Louis VIII à S. Denis, d'Henri de Constantinople à Namur, de S. Louis à Liége,

[9] See '*Les Reliques et le Reliquaires donnes par S. Louis, roi de France au couvent des Domenicains de Liege,*' in *Memoires publiés par l'Acad. royale des Sciences, let. et B-Arts de Belgique.* XLIV, 1881.

[10] *Les Reliques de Constantinople au XIII Siècle;* La Sainte Couronne, Lille, 1901, 4to, pp. 100-101.



BUST OF ST. AGATHA, BY GIOVANNI BARTOLO,
IN THE CATHEDRAL OF CATANIA (FRONT)



BUST OF ST. AGATHA (BACK).



[illegible]

pour n'en nommer que quelques-unes, avaient mises a la mode.'

Amongst the jewels of Amedée VI (1341—1344) of Savoy, are mentioned three crowns with fleur-de-lys. The description of one will suffice to show the resemblance to that on St. Agatha :—

Item.—Vne corone dor ou il ha doze florons et doze troches en chescun des six florons ha quatre emeraudes et vn rubiz balaj au milieu. Et un gros rubiz au cercle et vne grosse perlie au songion de la flour de liz. Et es autres six florons en chescun ha quatre rubiz balaiz et vne emeraude au milieu et vne grosse emeraude au cercle et vne grosse perlie en la flour de liz. Et es doze troches en chescune des siz vn rubiz balai et en chescune des autres vne emeraude. Et chescune des doze troches ha neuf perlies. Et poise deous mars six onces et demie.[11]

[11] *Les Orfevres et les produits de l'Orfevrerie en Savoie*, by A. Dufour and F. Rabut. Chambery, 8vo, 1886, p. 18.

Many of the other votive offerings, consisting of girdles, rings, earrings, pendants, etc., are of great importance as documents to illustrate the art of gold and silverwork in Italy, as well as the sumptuary history of bygone times.

SIDNEY J. A. CHURCHILL.

Since writing the above I have come across some further notes by Muntz in the *Revue de l'Art Chretien*, 4th Ser., 1891, Tome II, 3rd livraison, 'Les Arts à la cour des Papes du XIV Siècle,' p. 193, in which he describes Giovanni Bartolo as the principal goldsmith at Avignon. In another paper, published apart, from the *Revue Archéologique*, Paris, 1888, 'L'Antipape Clement VIII : essai sur l'histoire des Arts à Avignonvers la fin du XIV Siècle,' p. 18, it is stated that Giovanni Bartol was employed to the year 1385, and on page 19 Muntz states that the golden rose for the King of Armenia, made in 1383, was the work of Giovanni Bartolo. S. J. A. C.

ART AFFAIRS IN GERMANY

THE artists' societies at Graz and at Dresden both happen to be on the point of erecting large club-houses, which, besides meeting social requirements, are to contain tolerably extensive exhibition rooms. These will be useful, especially for those occasions when an exhibition that does not promise to be exactly remunerative is to be undertaken, and which for this very reason is sometimes difficult to arrange at one of the usual dealers' galleries.

The 'Landesmuseum' at Graz has some interesting recent accessions to report. Among them there is a painting called *Early Spring* by A. Schroedter, a religious painting by J. C. Hackhofer, a miniature by Füger, and a stained glass *Crucifixion*, which dates from before 1300 and formerly was to be found at the Semmering hospital.

The famous Colonnade at Karlsbad is to be rebuilt and enlarged, and architects have been invited to submit plans. Among the fifty odd projects thus obtained, the great majority proposes to preserve the old tower and the historic Schlossbrunnen Colonnade intact. It is very reassuring that this spirit of respect for famous old landmarks is spreading among our architects. The reckless persons who ruin our Heidelberg castles and Meissen cathedrals are gradually being over-ruled. A very important question of this kind is going to be broached in the near future. Some people have decided that the historic Brandenberg Gate at the 'Panserplatz' in Berlin hinders traffic and that the square has to be newly laid out and rebuilt so as to respond to modern requirements. German architects have been invited to submit projects here too, and the conditions laid down in the articles for the competition mention the possibility of removing the wings of the arch along with the adjoining houses (the main new feature demanded, viz., a subterranean carriage passage, would not effect the buildings overground). Now the 'Brandenburger Thor' is perhaps not an architectural masterpiece and cannot compare with the famous Napoleonic arches at Paris and Milan, or that in London. Yet, it is by no means an eye-sore and it rounds off the Square splendidly, a square by the way, which preserves to this day pretty much the character it had shortly after the 'Brandenburger Thor' was erected. Such things are historical documents and throw a light upon the civilization of an age. Really no ephemeral government ought to be allowed to tamper with them, simply because some one or other believes that he can build up something more gaudy.

H. W. S.

ALESSANDRO OLIVERIO

By Sir WALTER ARMSTRONG.

No. 745 in the Hamilton Palace sale catalogue of 1882 was described as the *Portrait of a Gentleman*, in crimson dress bordered with gold, and black cloak, with landscape background—Inscribed ALESANDER OLIVERIUS V—27 inches by 22 inches. It was fantastically attributed to Leonardo da Vinci, probably because it had a row of spiky hills in the distance and a mysterious V in the inscription. It was bought by the late Henry Doyle for the National Gallery of Ireland, where it was rightly assigned to the Venetian school. Adding to the particulars given in the sale catalogue, I may note that the object hanging from the young man's throat is one of those elaborate toothpicks it was the fashion to wear in Venice during the first half of the *cinquecento*. Richly chased and often jewelled, they were affectionately handled by their wearers, like the crutched stick of a few seasons ago in London. They often took the form of a snake. Shortly before he died the late Gustav Ludwig drew my attention to an interesting portrait owned by Baron Tucher, of Vienna, of a renaissance dandy toying with one of those toothpicks. They were worn about the neck, attached to a fine gold chain or thread. The technique of our portrait is thoroughly Venetian, the depth and brilliancy of the colours being won by a complication of glazes. The painter's skill, however, at least in drawing and modelling, is below the level of his ambitions.

For years it was assumed that the inscription referred to the person portrayed, although the similarity of the *cartelino* to those employed by Giovanni Bellini, Bissolo, Basaiti, and others of the school, might have suggested its true nature. It was not until Gustav Ludwig, in his researches among the North Italian archives, had come upon the name Oliverio as that of a painter, that the truth was recognised. Ludwig published his discoveries in the "Jahrbuch" for 1903,[1] to which the reader must be referred for details. His documents prove that "Alessandro Holivier depentor" was *garzone* to Alvise fio de Serafin, who stood in similar relation to Palma Vecchio, and was with that painter when he (Palma) died. Holivier, or Oliverio, witnessed the will of Alvise's wife. A second document, the record of a sort of probate granted to Oliverio's widow, Slava, shows that he was already dead on the 9th August, 1539.

All the evidence we have goes to prove that this Alessandro Holivier, or Oliverio, was identical with the painter of our portrait. Palma Vecchio and Alvise fio de Serafin were both Bergamasques, and Alessandro was probably their fellow-countryman, at least by extraction; for the natives of Bergamo in Venice were decidedly clannish, and the picture is Bergamasque in character. Hence it was ascribed by Crowe and Cavalcaselle to Girolamo da Santa Croce. Its affinities with the work of Palma are obvious, not least so to that Brera *Adoration of the Magi* in which Ludwig thought he could trace the hand of the *garzone*, Alvise.

We may fairly conclude, then, that the Holivier and Oliverio of the documents and the Oliverio of our picture are one and the same. But when, shortly before his death, Ludwig wrote to me saying "your portrait is probably the only picture by his hand in existence," he was, I think, too hasty. For, surprising as it sounds, I believe we have a second example in the National Gallery of Ireland.

Two years ago, when additions to the building gave us more elbow room, the *Madonna* here reproduced was brought up from the magazine, where it had lain for many years. Not long after it was hung, with a label ascribing it to the Outer Venetian school, I was struck by its resemblance to the Oliverio portrait. I put them together, and then it became fairly obvious that one hand had painted them both. In general character their similarity is striking. The combination of a refined and tender fancy with timid, unpractised execution is conspicuous in each. Identical faults of drawing and modelling occur: eyes too near together, fingers too far apart, hands bony, square, and yet nerveless, draperies glazed down into monotony. The same sky, the same hills and rudimentary trees are to be found on both panels, while the dark red marble with which the plinth of the Virgin's throne and that on which the hands of the toothpick wearer rest, are faced, is cut, as it were, from a single block. The *cartelino* on the larger picture now bears no inscription. The name of Oliverio may have been removed from it for commercial purposes. The two birds are by a different hand, which, so far, I have been unable to identify. Diffident in execution as these two pictures are, they have a peculiar charm and character of their own. It is probable that other examples of Oliverio may be brought to light by their means.

ANDRÉ BEAUNEVEU AND THE PORTRAIT OF RICHARD II AT WESTMINSTER ABBEY.

The extremely beautiful and interesting mediaeval studies reproduced by Mr. Roger Fry in the October number of THE BURLINGTON MAGAZINE, and attributed by him, I believe correctly, to André Beauneveu of Valenciennes, throw light on a work of art of the highest importance, namely the superb portrait of Richard II at Westminster Abbey. It is some years since I suspected this to be the work of Beauneveu in consequence of certain affinities that it has to the series of enthroned prophets and apostles in the Psalter at Paris referred to by Mr. Fry. This inference

[1] Pp. 81 and 82, Vol. 24.



PORTRAIT OF A GENTLEMAN.



MADONNA AND ANGELS



DRAWING OF NELL GWYNN. SIR PETER LELY.
IN THE POSSESSION OF MR. FRANK SABIN.



RICHARD II. ATTRIBUTED TO ANDRÉ
BEAUNEVEU. WESTMINSTER ABBEY.

receives support which in the opinion of two good authorities, Mr. Fry himself and Professor Lethaby, amounts to confirmation from the exquisite drawing of the Virgin and Child in one of the boxwood tablets, which when placed beside a photograph of the picture of Richard II is seen to have in the draperies, and notably in the arrangement of the fingers of the left hand, too much in common with it to leave much room for doubt. We have Froissart's word for it that some of his fellow townsman Beauneveu's *bons ouvraiges* were to be found '*ou royaume d'Angleterre*,' and it is highly probable that this portrait is now his greatest surviving achievement, as it is also, with little question, the most notable fourteenth century portrait in existence. It is worth while to compare the decorative use made of the initial R with the rather similar employment of the letter K (for Karolus, *i.e.* Charles V of France) in the border of the famous *Parement de Narbonne* at the Louvre, which may also be the work of Beauneveu.

While on the subject of French illuminators I may mention that there is at the Fitzwilliam Museum, Cambridge, a leaf from a Parisian *Somme le roy*, which is manifestly by the same hand as the frontispiece to MS. Lat. 1023 at the Bibliothèque Nationale. The latter has been shown by Mr. Henry Martin to be the work of Honoré, the most distinguished Parisian illuminator of the end of the thirteenth century.

S. C. COCKERELL.

A DRAWING OF NELL GWYNN.

IN connection with Mr. Binyon's article on portrait drawings of the Restoration (p. 74) it may not be amiss to reproduce a portrait of Nell Gwynn by Lely which has recently been acquired by Mr. Frank Sabin. The drawing is in pastel, almost monochromatic, but with faint touches of colour on the skin, and the pale blue drapery. Of the identity of the sitter there can be no doubt, and the drawing corresponds closely to the engraving by Gerard Valck after a painting by 'S. Couper,' probably the famous miniaturist, as the engraving is a very small one. Cooper's portrait in its turn reproduces almost exactly, except for the necklace, the upper part of a picture of Nell by Lely, engraved by John Ogborne in 1779. The slope of the head in both pictures is more exaggerated and affected than in the drawing, which may thus claim to be an original study from life, and not the work of an engraver or copyist.

WE should have stated that the portrait of Mary Queen of Scots and Lord Darnley reproduced in our last number was from a photograph by Messrs. Hanfstaengl.

VINCENZO FOPPA.

Mr. John Lane has in preparation a 'Life of Vincenzo Foppa' (c. 1430-1516), the founder of the Early Lombard School. This book is being written by Miss C. Jocelyn Ffoulkes and the Rev. Ridolfo Maiocchi, D.D., rector of the Almo Collegio Borromeo, Pavia. It will embody the results of the most recent and exhaustive research in Italian archives, and will contain reproductions of all the known works of this rare master. It is desirable that the list of his works should be as complete as possible, and the authors would be glad to hear from any collector possessing paintings or drawings by Vincenzo Foppa or his immediate followers, and, as the period of his activity covers a space of over sixty years—a fact only recently discovered—it is probable that some of his late works may be in existence, though at present unrecognised. Should paintings of this class be known to connoisseurs, it would greatly facilitate the work of identification if they would be good enough to communicate with Miss Ffoulkes, care of Mr. John Lane, The Bodley Head, Vigo Street, W.

LETTERS TO THE EDITOR.

To the Editor of THE BURLINGTON MAGAZINE.

DEAR SIR,—

Since you have reproduced and discussed in THE BURLINGTON MAGAZINE the two 'cassone' panels (so-called) by Pesellino in the collection of Mrs. Gardner, at Boston, U.S.A., it may be worth while to record what is known of their history. These two panels were formerly in the collection of Samuel Woodburn, the dealer. They were, no doubt, among the many early pictures which he bought at Florence, during the first half of the last century. After his death, they were sold, with other 'Pictures by Early Italian Masters' which he had collected, by Messrs. Christie, on June 9th and 11th, 1860, and are thus described (such was the connoisseurship of those days!) in the sale catalogue:—

'Lot 17. Pietro di Cosimo. *The Return of the Medicis Family:* an allegorical composition of numerous figures, with triumphal cars bearing symbolic attributes, and mythological and sacred figures. Mentioned by Vasari.

'Lot 18. Pietro di Cosimo. *The Return of the Medicis Family:* Cupid in a car drawn by white horses, a female in a car drawn by unicorns, and a chapel on wheels drawn by black mules, with numerous figures.'

They then passed into the collection of the

Rev. Walter Davenport Bromley, and after his death were again sold by Messrs. Christie, with the rest of his collection, on June 12th and 13th, 1863. In the sale-catalogue they are still ascribed to Pietro di Cosimo, and are stated to have come from the Woodburn collection. The first panel (Lot 72) fetched £173 5s.; the second (Lot 73), £157 10s. They then passed into the collection of the late Mr. J. F. Austen, of Capel Manor, Horsmonden, and were shown by Mrs. Austen at the Exhibition of Early Italian Art, held at the New Gallery in 1893-4 (Nos.129 and 130), where they bore their old ascription to Pietro di Cosimo. A few years later they passed into the collection of Mrs. Gardner. HERBERT P. HORNE.

To the Editor of THE BURLINGTON MAGAZINE.

SIR,—Referring to THE BURLINGTON MAGAZINE for October, page 9, allow me to state that there is no picture by Macchiavelli in the Louvre; the weak picture by that master, formerly in the Campana Collection, has been exhibited in the Museum at Dijon, No. 31, ever since 1876. It is signed and dated 1473. Truly yours,

SALOMON REINACH.

PARIS, *October* 8, 1906.

ART BOOKS OF THE MONTH

FURNITURE AND OBJECTS OF ART

EUROPEAN ENAMELS. By Henry H. Cunynghame, C.B. (The Connoisseur's Library). Methuen and Co. 1906. 25s. net.

AN authoritative book in English on the history and art of enamelling has long been wanted. In French we have the admirable works of De Laborde and Alfred Darcel, but even they do not pretend to be more than catalogues *raisonnés* of the Louvre collections. It must be confessed, however, that the range of knowledge needed for an adequate exposition of the history of the art is rarely found in one brain. An art so ancient and so widely practised, carries the student from the times of Mycenae down to our own, and from the extremest East through practically the whole of the eastern hemisphere. Even dismissing the East from the plan, as Mr. Cunynghame has done, a glance through his volume shows how wide a field still remains, and how difficult it is without a long training in the history of art in general, to treat of any single branch of it in a satisfactory way.

Mr. Cunynghame has a great advantage over most of those who have written of enamels and enamelling, in the fact that he is himself a practical enameller. He can thus understand and explain to his readers many of the cryptic utterances of the more ancient writers, and in clear language lay before us the methods by which the ancient work was done. He is, moreover, evidently an enthusiast, both in the practice of the art and in his admiration for the work of old times. But more, far more, than a practical knowledge of the art and a delight in ancient masterpieces is required to produce such a history as will fill the void in a connoisseur's library. If this volume formed part of a 'petite bibliothèque de l'art,' there would be nothing to say; but an imposing volume at the price of the present one should contain better stuff. On the one hand, there is a great quantity of unnecessary writing not at all germane to the subject, while whole centuries are dismissed in a few inadequate phrases. It is quite true that Mr. Cunynghame has to some extent discounted this criticism, for he states in his preface that his aim has been, 'not to pursue the paths of minute archæological research, but to try to present a broad general view of the subject.' But a view may be so broad and so general as to leave very little impression on the beholder, and it is questionable whether a good deal of well arranged detail would not have been a better thing for the student who is also a connoisseur. Mr. Cunynghame is clearly rather the modern craftsman than the connoisseur himself, as witness this little interlude on stained window glass. 'But if anyone doubts how far in colour modern glass can surpass old, let him go into an old cathedral, and take with him some scraps of modern glass and see if he can match them. The most cursory inspection will display the superiority of modern colours.' This is indeed news to some of us.

It is a pity that certain points, which are very commonly misunderstood and as commonly misstated, should not be clearly stated in a work like the present, when the truth is so easy to find out and to publish. In his chapter on ancient enamelling, Mr. Cunynghame seems uncertain whether the Egyptians ever executed true enamels on metal. Practically they did not; the only pieces of cloisonné enamelling of Egyptian style being the Ferlini pieces (now in Berlin), which were found in Nubia. The only piece that is quoted in the chapter is almost certainly a forgery. There is no mention of Mycenaean enamelling; while the consensus of opinion as to the Celtic origin of Roman enamel is 'quite uncertain.' A curious (and unnecessary) statement appears on p. 33, viz.: that the damascening of iron with gold is 'only practised by Indian tribes.' What would our old friends the Milanese armourers say to this? Apart from so much irrelevant text, even one of the full page plates reproduces the famous panel of ivory with an archangel, from the British Museum,

entirely unrelated to enamels; on the other hand the equally famous gold cup of Charles V of France, certainly the finest example of "basse taille" in England or France, is not mentioned in the text although it is shown in a plate. Even allowing for the great difficulty of photographing enamels, the majority of the plates are not satisfactory. In some cases recourse has been had to Labarte and similar works, and photographs have been made of their plates, not a method worthy of a book of this price. In the section devoted to the later Limoges enamels, Mr. Cunynghame has gone more into detail, and here a good deal of interesting information is to be found, though but little of it can lay claim to novelty.

There are many useful points in Mr. Cunynghame's treatment of the technical processes, and for these we are grateful; but it is sad to think of an occasion so lamentably missed for giving the "connoisseur" a book worthy of the subject.

C.H.R.

THE VALUES OF OLD ENGLISH SILVER AND SHEFFIELD PLATE. By J. W. Caldicott. Edited by J. Starkie Gardner, F.S.A. Bemrose and Sons, Ltd. 42s. net.

REDFORD'S 'Art Sales,' in spite of minor faults, has won a place among the books to which every collector is bound to have ready access. Mr. Caldicott has now done as much, or indeed more, for silver than Mr. Redford did for painting, and has been fortunate enough to secure the collaboration of Mr. J. Starkie Gardner. Thus in the handsome volume which lies before us the knowledge of a practical expert is supplemented by the knowledge of a connoisseur, who holds the first place among living authorities upon the subject. The work in consequence appears to us so well done as to afford no hold whatever for hostile criticism, since it is admirably arranged, complete to a degree that no existing work can rival, and wonderfully well illustrated. Most sale records lose much of their potential value because they are unaccompanied by descriptions or illustrations. In this case both author and editor have evidently spared no pains to make their record of prices (beginning with the 16th century) of practical value by giving all available details in every case, so that the book should be almost as useful to the collector with but little expert knowledge as it must be to those who have devoted their lives to the subject. The illustrations include not only famous and splendid pieces, but also reproductions of the marks of all English assay offices, so that with its help any intelligent person with no expert knowledge of the subject should be able to identify and, to some extent, value any piece of silver plate which he meets with. In connection with the prices quoted, one point, of course, must be remembered, namely that in many cases the prices are 'record prices' for the objects concerned and, therefore, should not be regarded by private owners as a fixed and infallible standard. For every dealer in silver the volume is, of course, quite indispensable.

ENGLISH FURNITURE AND FURNITURE MAKERS OF THE 18TH CENTURY. By R. S. Clouston. London: Hurst and Blackett, 1906. 10s. 6d. net.

THE fact that the greater part of this book was originally published in the form of a series of articles in THE BURLINGTON MAGAZINE disarms our criticism, and, indeed, makes the expression of our opinion almost superfluous, since it is plain that we should not have published the articles had we not had a high opinion of their merits. Readers of this magazine, however, will not find the book itself superfluous, for it contains a great deal of valuable matter in addition to the articles just mentioned, and the whole has been carefully revised by the author, who has produced a book which no collector of English furniture can afford to be without. Hitherto books on English eighteenth century furniture have been confined to the work of four well-known makers, and have passed over all the others. To Mr. Clouston belongs the credit of being the first to introduce us to the minor furniture makers, some of whom were hardly, if at all, inferior to their more celebrated contemporaries. Mr. Clouston has collected every scrap of information that he could obtain about these hitherto unknown makers, and has accomplished his self-imposed task with a thoroughness that must have entailed an enormous amount of hard work. The result is that he has reconstituted the lives and works of these men as the modern critics of painting have reconstituted those of painters whose works, until the last few years, passed under the names of others, just as all 18th century furniture has hitherto been attributed to Chippendale, Adam, Sheraton or Hepplewhite. Mr. Clouston is thus able for the first time to treat the subject exhaustively, and to arrive at an approximate chronology of the various styles of English furniture in the 18th century. His conclusions, as he points out in his preface, differ in many respects from those of all previous writers; but we are convinced that those who study the subject will find that, in most cases at any rate, Mr. Clouston is right. The value of the book is greatly increased by its numerous illustrations, and it will confirm the reputation which Mr. Clouston has already acquired as an authority—perhaps the best authority—on the subject of English furniture in the eighteenth century. We know of no other work which will give collectors and amateurs so clear and exhaustive an account.

R.D.

Art Books of the Month

PAINTERS AND PAINTING

AIMS AND IDEALS IN ART. By George Clausen, A.R.A., R.W.S. Methuen. 5s. net.

THIS little book should be in the hands of every art student who wishes to see his way clearly between the conflicting ideals of modern painting, for more sane and sound advice upon the use of the great masters of the past to the would-be masters of the present we have never read. It has the further merit of being exceedingly well illustrated, that is to say the reproductions, mostly from drawings by the Old Masters, are plentiful, and always bear directly upon the points discussed. If any fault can be found with the book, the fault lies with the modesty and gentleness of its tone. Bad art and bad artists are so tenderly and cautiously dealt with that their evil influence seems almost to be condoned, while the points which make for good are often somewhat diffusely stated. No doubt the circumstances under which the lectures were delivered compelled caution, yet while a certain diffuseness in speaking is necessary to give an audience time for comprehension, such diffuseness is apt to be rather confusing in print. If Professor Clausen could have summed up his conclusions at the end of the book in a concise form, that could easily be fixed in the memory, he would have made a very good book even better than it is. The rising generation at Burlington House are to be congratulated in having an adviser so generous and sensible. The success of Professor Clausen's work is indicated by the issue by Messrs. Methuen, of a third edition of his previous book 'Six Lectures on Painting,' which, in a sense, may be regarded as an introduction to the new volume. We wish this last an equal measure of credit.

NIEDERLANDISCHES KUNSTLER-LEXIKON AUF GRUND ARCHIVALISCHER FORSCHUNGEN BEARBEITET. Von Dr. A. von Wurzbach Lieferungen 7 und 8. Wien, 1906 (Halm and Goldmann).

THESE two fascicles contain the notices of artists from Helst to Lievens. John de Hervy was a native of Valenciennes, in the neighbourhood of which the village whence he derives his name is situated. He frequently held office in the council of the Bruges guild between 1488 and 1508, and was often employed by the town on topographical work. He died in the month of October, 1509. Three members of the Horenbolt family resided for a time in England, namely, Gerard, Luke and Susan. Gerard was admitted as free-master into the guild of St. Luke at Ghent, 27th August, 1487, and must consequently have been born long before 1480. He was for some time in the employment of Margaret of Austria as a miniaturist and illuminator. His best known works are the calendar pictures in the Grimani Breviary. A diptych representing our Lady and Child and Livin de Hughenois, abbot of St. Bavo's, formerly in the possession of Mr. C. Onghena at Ghent, and the designs of the storied orpheys of a set of mass-vestments embroidered for the same prelate, now preserved in the cathedral of Ghent, are traditionally ascribed to him. He certainly designed the beautiful brass in the parish church of Fulham commemorating his wife Margaret, daughter of Dirk De Vandere, who accompanied him when he came to England. She died 26th November, 1529. Gerard returned to Ghent and died in 1540 or 1541. In the collection of Joseph Augustin Brentano, sold at Amsterdam, 13th May, 1822, there was a panel, No. 152, by this master representing a scene in the history of England, painted in delicate light colours. Luke, son of Gerard, was appointed painter to Henry VIII on 22nd June, 1534 (Patent Roll 26 Henry VIII, p. 2, m. 32), and granted a house and garden near Charing Cross, in the parish of St. Margaret. He obtained letters of naturalisation and leave to keep in his employment four apprentices or servants born beyond the sea notwithstanding any laws to the contrary. His wage was fifty-five shillings and sixpence per month. He was still working here in 1539. (See vol. vii., p. 331 of this magazine.) Francis Horenbolt, painter and geographer of Alexander Farnese, duke of Parma, died in 1599. Of fifteen other Horenbolts here mentioned, eight are imaginary persons invented by Delbeke, as proved by M. V. Van der Haeghen. John van Jabbeke, not mentioned, painted in 1336 two large figures on the wall of the council chamber in the town house at Bruges. John van der Leye, who was dean of the Bruges guild in 1395, and was constantly employed by the magistrates in painting banners, armorial escutcheons, and decorative work from 1342 to 1382, died before 1385. In 1352, he adorned with mural paintings the chapel—not, as here stated, of the town house of Bruges, but of a house at Damme belonging to the municipality of Bruges; he and his apprentice were engaged on this work during 125 days. Another John Van der Leye, son of Louis, of Tournay, who came to Bruges in 1443 and bought the freedom of the town on 24th September, was a painter and illuminator; he held office in the guild of St. Luke in 1457 and 1459, and died in 1460.

W. H. JAMES WEALE.

TOPOGRAPHY

THE CITIES OF SPAIN. By Edward Hutton. With twenty-four illustrations in colour by A. Wallace Rimington, A.R.E., R.B.A., and twenty other illustrations. Methuen and Co. 7*s.* 6*d.* net.

To tabulate, if possible, the nature of the impressions produced by Spanish travel on the

many who have seen fit to publish their experiences of it, would be curious and instructive. Whether, from other standpoints, modern books of this class yield their readers anything seems problematical; the cities visited are ever the same, there is the Prado, the Escurial; and, of course, Don Quixote. It has become inevitable, there-there, for the author on tour to loom larger than the tour itself, and the book must depend in an increasing degree upon his share of artistic imagination and literary craft. Be it said that, on a by no means original itinerary, one upon which it is becoming difficult to see anew, yet where impressions must be the principal end, Mr. Hutton's vision is seldom disappointing; he is rather emotional perhaps, but what is surprising in a northerner, he is often just.

In a pleasing style, in spite of some preciosity and of occasional Paterisms, the reader is taken to Fuenterabia, Burgos, Valladolid, Salamanca (at that 'little wretched village, Medina del Campo' by the way, 'the great old tower of brick, rosy in the sunshine, . . . on a little hill behind the station,' might have provided an excellent chapter; it is the castle of La Mota, one of the noblest remnants of Spanish fifteenth-century fortification), Zamora, Avila 'a city out of a missal,' Segovia, Madrid, the Escurial, Toledo, Cordova. Seville, Jerez, Cadiz, Tangier, Malaga, Granada, then westward through Murcia to Valencia, Tarragona, and Barcelona.

The chapter on 'Early Spanish Painting and the School of Seville,' treats in a meagre way of Sevillian art from the middle of the fifteenth century; in that upon the Prado, twenty-four pages are devoted to the Italian school, more especially to Titian, five to El Greco, four to Ribera, thirteen to Velazquez, and to Goya three. Predilection for Italian art, its sweetness and light, hardly ensures a truly informing account of the Spanish artistic temperament, and of the circumstances which cast it in a certain mould. Spain's fifteenth-century painters the author hardly deigns to notice, yet he unhesitatingly lays down the law (p. 219):

> Whether it be in Toledo or in Seville or in Estremadura or in Valencia, Spanish art, already a hundred years later in its development than the art of Italy, is just a religion hampered by all the dogmatism of the Spanish ecclesiastic, oblivious not of life, but of laughter, of the gaiety, for instance, which you may find implicit almost in Fra Angelico's work, really just a drudge of the Church that, so she said, set no store by things which rust and moth doth corrupt.

It would require a somewhat sounder erudition than this to decide whether before the intervention of the Inquisition (p. 220) religious painting was more closely under ecclesiastical direction or precept in Spain than elsewhere. We have admitted that Mr. Hutton is notably just, where many from his latitude have found it impossible when *cosas de España* are concerned; yet his is but the old, one-sided idea of Spanish civilisation, 'The Moors were the only civilised people in Spain.' How, then, we might ask, would the rest of Europe have compared with them? At Tangier, however, that 'city of hatred,' the author's experiences bring him a little nearer the mediaeval Spanish standpoint; we read of 'the European tradition, that priceless dream. . . .'

Mr. Hutton's opinion (p. 113) concerning Holbein, Dürer, Moro, and Vandyke: 'Their work is, it seems to me, not to be dealt with in the Prado, where they are not well represented,' surely deserves revision, especially in the case of Antonio Moro.

Mr. Rimington's sketches are a pleasure to the eye, their colour-printing being generally excellent. Those in monotone are equally well chosen.

A. V. DE P.

STRATFORD-ON-AVON FROM THE EARLIEST TIMES TO THE DEATH OF SHAKESPEARE. By Sidney Lee. New and Revised Edition with a new Preface. London: Seeley and Co. 1907. 6s.

THIS is a new (third) edition of a book originally published in folio in 1886 and reissued in a cheaper form in 1890. Of the illustrations by Mr. Edward Hull, the sole artist of the folio, thirty-four remain, some raised from vignettes to the dignity of full-page plates, others reduced to the smaller limits of crown 8vo. Ten characteristic drawings of Charlecote by Mr. Herbert Railton, and nine illustrations by R. S., including an inoffensive frontispiece in colour, have been added.

It is so hard to dissociate the name of Shakespeare from that of Sidney Lee that the reader unacquainted with the book will be pleasantly surprised to find Shakespeare for once of secondary importance. The sensation is something like what would be felt on walking down High Street or Bridge Street and seeing not a single head of Shakespeare, not a single 'Ye olde This-or-That Shoppe,' and the Shakespeare Restaurant (which is kept by Mrs. Bacon) called after Pitt or Canning. There is, of course, a good deal about Shakespeare; he is invaluable for purposes of illustration; but the interest and importance of the work might have been almost as great if Shakespeare had been born at Land's End and died at John o' Groats. He sinks, indeed, almost to the 'one thing more' he was to Dugdale. The chief actors here are not poets but rulers and citizens: Bishop Wulfstan, John, Robert, and Ralph of Stratford, Sir Hugh Clopton, King Henry VIII, Anne Boleyn, and John Combe—the people who controlled the growth of the town from the monastery of Saxon times and the favourite plaything of pre-Conquest Bishops of Worcester,

along its passage from ecclesiastical government in feudal ages through the semi-ecclesiastical, semi-civic rule of the Guild to the completely municipal management of post-Reformation days. It is, in fact, the story of the development of a very ordinary, unimportant, typical English town, which, until the eighteenth century, which falls outside Mr. Lee's period, owed nothing to its most famous son. There are no striking events in the history of Stratford-on-Avon, and precisely there lies its value; it shows the normal development of a normal town—exceptional only in this: that an accident of birth has prevailed to preserve an unusual number of its ancient buildings and to set scholars at work on its archives. With the commercial prosperity which, since Garrick, has blessed its burgesses, if not Mr. Holman Hunt's peasant-guides, neither we nor Mr. Sidney Lee are concerned.

Mr. Lee tells his story with the thoroughness, the lucidity and the split infinitives which we have learned to expect from him. His account of the Guild is particularly good, and should be consulted by all who wish to understand the passage from feudal to modern ideas of government. It displays, perhaps, a thought too staunch a Protestantism. The imposition of a stricter rule upon the Guild chaplains implies, surely more, not less, 'independence of ecclesiasticism' than obtained in the days when the chaplains made rules for the Guild. And to talk of John Foxe as 'the compiler of the martyrology' is like taking a Shakespeare Birthday Book for an edition of Shakespeare.

H.C.

CATALOGUES, Etc.

THE most important sale catalogue we have received this month is undoubtedly that of the sale of the objects of art in the Agath collection which Messrs. Lepke will sell in Berlin on Thursday and Friday, November 22nd and 23rd. The twenty large plates give an excellent idea of the fine specimens of mediaeval and Renaissance metalwork enamels, faïence and porcelain which the collection includes. The sumptuous examples of silversmith's work, the Maiolica and a charming early Dresden group of *Europa and the Bull*, deserve special notice. Another handsome illustrated catalogue is that of Messrs. Frederik Muller of Amsterdam describing the remaining works of the painter P. P. Rink which were sold by them on October 30.

A notable contribution to the literature of the applied arts comes from Brussels in the form of a catalogue of works bearing on the industry of Lace-making. It is issued by the Musées Royaux des Arts Décoratifs and is compiled by the keeper, Mr. E. Van Overloop, whose enterprise and accuracy deserve more than these brief words of praise. Another good catalogue is that of Mr. Karl W. Hiersemann (No. 328) of books relating to architecture. It contains more than 2,400 entries well described and classified. The illustrated catalogue of original drawings by the Old Masters published by the Anglo-Saxon Art Gallery of Dresden is prefaced by the announcement that its contents will be sent on approval to museums and responsible persons; an excellent plan. From America come the bi-monthly Bulletin of the Boston Museum, the quarterly Bulletin of the Pennsylvania Museum at Philadelphia and its thirtieth annual report. Both institutions are evidently doing excellent work, and Boston in the Ross Gift and still more in the Brimmer bequests has received some notable additions.

At the moment of going to press we have received from Messrs. J. Baer of Frankfort an admirable illustrated catalogue of the exhibition recently held by the Kaiser Friedrich Museums Verein, the German counterpart of our National Art Collections Fund. It is an admirable illustration of the varied wealth of German private collections, and we greatly regret we cannot deal with it in detail. The price is six shillings.

RECENT ART PUBLICATIONS*

ART HISTORY

WALTERS (H.B.). The Art of the Greeks. (10×7) London (Methuen), 12s. 6d. net. An illustrated history of the Greek fine and industrial arts to the middle of the second century B.C.

BERGNER (H.). Handbuch der bürgerlichen Kunst-altertümer in Deutschland. 2 vols. (10×7) Leipzig (Seemann), 18m. 790 illustrations.

TOPOGRAPHICAL WORKS

Forschungen in Ephesos. Veröffentlicht vom Osterreichischen Archæologischen Institut. Vol. I. (16×11) Vienna (Hölder). An archaeological survey of the Classical, early Christian and Mohammedan remains at Ephesus. Edited by O. Benndorf, with the collaboration of G. Niemann and others; illustrations and maps.

RODOCANACHI (E.). The Roman Capitol in ancient and modern times. Translated from the French by F. Lawton. (6×5) London (Heinemann), 4s. net.

Beschriebende Darstellung der alteren Bau— und Kunstdenkmäler des Königreichs Sachsen. XXIX. Amtshauptmannschaft Zittau (Land). Bearbeitet von C. Gurlitt (11×7) Dresden (Meinhold), 8m. Illustrated.

MALAGUZZI VALERI (F.). Milano. Parte Ia. (11×7) Bergamo (Istit. d'Arti grafiche), 5l. 155 illustrations.

TOMPKINS (H.W.). In Constable's Country. (9×7) London (Dent), 12s. 6d. net. 15 colour plates.

Memorials of old Wiltshire. Edited by Alice Dryden. (9×6) London and Derby (Bemrose), 15s. net. Articles upon Longford House; Longleat and Wilton; Lacock Abbey; Beckford of Fonthill; the late General Pitt Rivers; Marlborough, Malmesbury, Salisbury, Old Houses, Bradford-on-Avon, Ancient Barns, Pre-Norman Sculpture, Stones, etc. 32 plates.

SACKVILLE WEST (L.). Knole House, its state rooms, pictures and antiquities. Illustrated from original water colour drawings by C. Essenhigh Corke. (8×7) Sevenoaks (Salmon), 10s. 6d. net.

*Sizes (height × width) in inches.

London County Council. No. 17, Fleet-street. (9×5 London (P. S. King), 2d. An illustrated pamphlet of 20 pp. by G. L. Gomme.

BIOGRAPHIES

MOLLOY (F.). Sir Joshua and his circle. 2 vols. (9×5) London (Hutchinson), 24s. net.

GENSEL (W.). Corot und Troyon. (10×7) Leipzig (Velhagen & Klasing), 4 m. 89 illustrations.

MOORE (T. Sturge). Correggio. (8×6) London (Duckworth), 7s. 6d. net. Illustrated.

DODGSON (C.). Muirhead Bone. (16×12) London (Obach), 10s. net. 15 pp., illustrated.

PETHERICK (J.). Joseph Guarnerius. His work and his master. (7×5) London ("The Strad" Office), 5s. Illustrated.

PHYTHIAN (J. E.). George Frederick Watts (6×5) London (Grant Richards), 2s. net. Illustrated.

ARCHITECTURE

BOGNER (H.). Das Arkadenmotiv im Obergeschoss des Aachener Münsters und seine Vorgänger. (10×7) Strasburg (Heitz), 2 m. 50. 3 plates.

STEFFEN (H.). Baudenkmäler deutscher Vergangenheit. (13×9) Berlin (Baumgärtel), 12 m. Drawings and plans.

ATKINSON (T. D.). A glossary of terms used in English Architecture. (7×4) London (Methuen), 3s. 6d. net.

PAINTING

ESCHER (K.). Untersuchungun zur Geschichte der Wand- und Deckenmalerei in der Schweiz vom IX. bis zum Anfang des XVI. Jahrhunderts. (10×7) Strasburg (Heitz) 8m. 11 plates.

Album de Planches de l'Exposition de Maitres Hollandais du XVII^e siecle organsié à Amsterdam à l'occasion du tercentenaire de Rembrandt (13×10) Amsterdam (Muller), Phototypes.

TEMPLE (A.G.). Illustrated catalogue of the Exhibition of Works by the Early Flemish Painters. Art Gallery of the Corporation of London. (11×8) 26 plates. London (A. Fairbairns, 20 Cheapside).

CHURCH (A. H.). Memorandum on frescoes in the Houses of Parliament. (13×8) London (Wyman), 1d. A report to the Office of Works.

Catalogo del Museo de Bellas Artes de Barcelona. (6×5) 1906.

MISCELLANEOUS

CUNYNGHAME (H. H.). European Enamels. (10×7) London (Methuen), 25s. 'The Connoisseur's Library'; phototypes and process illustrations, 4, in colour.

JONES (E. A.). The Church Plate of the Diocese of Bangor. (12×9) London and Derby (Bemrose), 21s. net. 34 plates.

CHRISTIE (Mrs. A. H.). Embroidery and Tapestry Weaving; a practical text book of design and workmanship. (8×5) London (Hogg), 5s. net. 'Artistic Crafts Series.' Illustrated.

RAVEN (J. J.). The Bells of England. (9×5) London (Methuen), 7s. 6d. net. Illustrated.

LEONARDO DA VINCI'S Note-books. Arranged and rendered into English with introductions by E. McCurdy. (9×6) London (Duckworth), 8s. net.

STROEHL (H. G.). Japanisches Wappenbuch 'Nippon Moncho'. (10×7) Vienna (Schroll). 13 plates, some coloured, and 692 cuts.

LUTZ (J.). Les Verrières de l'ancienne eglise Saint-Etienne à Mulhouse. (11×7) Mulhausen (Meininger), 3 m. 6 plates.

PATON (J.) Catalogue, descriptive and historical, of the sculpture in the Glasgow Art Gallery and Museum, Kelvingrove (9×6) Illustrated.

List of Samplers in the Victoria and Albert Museum. (9×5) 1d 21 pp. 1 plate.

BOOKS RECEIVED.

EMBROIDERY AND TAPESTRY WEAVING. Mrs. A. H. Christie John Hogg. 6s. net.

FAIR WOMAN (new edition) William Sharp. Seeley & Co. 2s. net.

THE EARLY WORK OF RAPHAEL (new edition) Julia Cartwright. Seeley & Co. 2s. net.

STRATFORD-ON-AVON (new edition) Sidney Lee. Seeley & Co. 6s. net.

THE ART OF THE GREEKS. H. B. Walters. Methuen. 12s. 6d. net.

SELECTED DRAWINGS FROM OLD MASTERS IN THE UNIVERSITY GALLERIES AND IN THE LIBRARY AT CHRIST CHURCH, OXFORD. Sidney Colvin. Part V, Clarendon Press.

LEONARDO DA VINCI'S NOTE BOOKS. E. McCurdy. Duckworth. 8s. net.

ANTOINE WATTEAU. C. Maiclair. Duckworth. 2s. net.

AIMS AND IDEALS IN ART. G. Clausen. Methuen. 5s. net.

THE PSYCHOLOGY AND TRAINING OF THE HORSE. Count Eugenio Martinengo-Cesaresco. Fisher Unwin. 10s. 6d. net.

CORREGIO. T. Sturge Moore. Duckworth & Co. 7s. 6d. net.

NIEDERLANDISCHES KUNSTLER-LEXIKON. Lievens-Meer. Halm and Goldmann. Vienna.

LIST OF SAMPLERS IN THE VICTORIA AND ALBERT MUSEUM. Board of Education South Kensington. 1d.

THIRTIETH ANNUAL REPORT PENNSYLVANIA MUSEUM AND SCHOOL OF INDUSTRIAL ART. Philadelphia, 1906.

MAGAZINES RECEIVED.

Die Kunst, Munich. L'arte, Rome. La Rassegna Nazionale, Florence. Augusta Perusia, Perugia. The Kokka, Tokyo. Onze Kunst, Amsterdam. Gazette des Beaux-Arts, Paris. De Nederlandsche Spectator, The Hague. Nineteenth Century. Contemporary Review. The National Review. The Monthly Review. The Rapid Review. The Review of Reviews. Bulletin of the Pennsylvania Museum, Philadelphia.

CATALOGUES.

ATELIER-PAUL RINK. Frederik Muller& Cie., Amsterdam.

KUNSTSCHATZE AUS DER VILLA GEORGE AGATH, BRESLAU. Rudolph Lepke, Berlin.

ARCHITECTURE. Catalogue 328. Karl W. Hiersemann, Leipzig

ART IN AMERICA

THE JOHNSON COLLECTION AGAIN.

IN the September number Mr. Herbert Horne and Mr. C. S. Ricketts have enriched and qualified my inadequate notes of August on the Johnson collection. For this I am grateful, though at certain points my critics seem to have been misled by the reproductions. To Mr. Horne's welcome discovery of Fra Bartolommeo's *Adam and Eve with their Children* in an inventory of the Frate may be added the note that the sheet of studies for a *Caritas* (Berenson 'Drawings by the Florentine Masters,' plate 87) has evident relations to the figures of Eve and her infants in the Johnson panel. Mr. Horne very properly objects to the reading of the inscription on the portrait of Carlo Pitti. There was no opportunity to correct a proof, and the printers made such sad work of my pen facsimile as to justify a suspicion that my Latin was of Shakespearian smallness. In short, the impish typographical fate befell me that also met my critic when he quoted my 1546 as 1545. The date is unmistakably 1546, and the inscription has not been tampered with. One must believe, then, that Mr. Horne's identification of the subject as the Carlo d'Alessandro di Carlo Pitti-Gaddi (*ob.* 1586) is impossible, or that the date of a virtually contemporary inscription is wrong by forty years.

The latter can hardly be the case, so it seems likely that there was a Carlo d'Alessandro of an

earlier generation than Mr. Horne's. Considerable search on my part has failed to reveal the right personage—in fact, the materials in New York are inadequate. One need note merely that there seems no good reason to doubt that the original of the Johnson portrait was sixty-three years old in 1546. As for attributions, I have no more stomach than Mr. Horne himself for labelling eclectic Florentine portraiture of this period.

Mr. Horne has curiously taken amiss my allusion to Carlo Pitti's medals as *trompe-oeils*, imagining perhaps that I harbour a democratic prejudice against such insignia. I alluded 'scornfully' merely to the painting, of course. One could hardly flout medals as eye-deceivers, unless indeed they were of pinchbeck, but we may paint them in a way to trick the eye unpleasantly. One recalls the grapes of Apelles and the basely deceived birds. There was a much better objection to the term, however, since *trompe-l'oeil* is the true form. As for the medals, which it is suggested might be identified, the inscriptions are illegible.

These are very small matters, but it is no trifle when Mr. Ricketts finds the pictures attributed to Hubert van Eyck and Holbein respectively a bad old copy and a modern forgery. I have so often profited by the connoisseurship and criticism of Mr. Ricketts that his absolute decision in the present instance leaves me troubled and amazed. I am so confident that far better authority than my own will rally to the Van Eyck that I may merely repeat that I know the picture intimately, and, being fairly familiar with the copyism that surrounds the Van Eycks, am convinced that this piece transcends all known works of the imitators. It is original, and the work of a great artist. A small error, but illustrative of the perils of dogmatising from photographs is the following: the 'nondescript hair' which Mr. Ricketts complains conceals St. Francis's tonsure is not hair at all but the branches of a tree in the distance. These cut the head a bit awkwardly. For the rest, the head is evidently a portrait, and no one who saw it in the original would characterise it as that of 'a vague, pleasant person.' The panel is of finer quality than its replica at Turin.

On the 'Holbein,' Mr. Ricketts is hasty merely in supposing that the picture is modern. It is old and of fair quality, which led me to accept the traditional attribution too readily, if only in tentative fashion. It is a clever pastiche of the Berlin and Vienna portraits, as Mr. Ricketts has pointed out; but it is not modern, is pretty surely of Holbein's century, and of better quality than the reproduction indicates.

From the Johnson collection was reproduced an *Adoration of the Magi*, attributed to Bernard van Orley or Herrimet de Bles. Mr. Claude Phillips writes privately to the editor that it is pretty certainly the original of the picture at Munich (No. 147), rightly catalogued as an old copy. This appears to establish the attribution to the Leyden master.

When Mr. William Rankin and I started our series of notes on cassone fronts in America I wrote that it might be difficult to distinguish our opinions, since for years we had been in constant interchange of views. Whatever advantage accrues to prophecy is mine, for, on the basis of talks remembered, I have misrepresented him. In the July number, p. 288, I have made him out more of a sceptic as to Amico di Sandro, Alunno di Domenico, Compagno di Pesellino, and Pierfrancesco Fiorentino, than he actually is. His doubts concern only a few cases as follows:

'In the list of the *Cassoni* published in THE BURLINGTON MAGAZINE for June, 1906, I seem to imply that two painters had been confused in "Amico di Sandro" and in Pier Francesco Fiorentino respectively. But you edited me as a little too much of an agnostic. I probably gave you the impression in conversation by saying that (1) the development of the latter painter was not entirely clear to me, and (2) that I did not believe in Mr. Berenson's attribution to him of the decorative panels (with the four *Triumphs*) at Siena, nor was (3) certain of the fine picture at Carlsruhe. As for "Amico di Sandro," I said that I doubted several attributed works. I did not, and do not, doubt the essential rehabilitation of the personality as made by Mr. Berenson. You know me as a convinced Berensonian, and will be willing to rectify the slight misunderstanding. I am ready to correct Mr. Berenson if I can; but not to deny his genius as an expert, or his generous help as a teacher.'

At bottom, I fancy Mr. Rankin and I are not far apart. I believe in the substantial value of these critical reconstructions, but feel that they are all open to considerable revision. It must have been rather the manner than the matter of my comment that roused my old associate. I cheerfully plead guilty to a deficency in the *maxima reverentia* that is due to boys and one's betters, but I had no business to implicate another so deeply.

F.J.M.



The Procuress
By Jan ver Meer of Delft
In the Royal Gallery, Dresden

Emery Walker ad Sc

EDITORIAL ARTICLES

THE NATIONAL ART-COLLECTIONS FUND

ELEVEN months ago when the purchase of the Rokeby Velazquez was the topic of the moment, we ventured to suggest that advantage should be taken of the public interest then aroused, with the view of placing our national purchasing powers on an equality with our national prestige, by arranging for a tax upon sales of works of art. We had hoped that the suggestion which we believe emanates from one of the most learned and generous members of the National Art-Collections Fund would have been taken up by that society because it offered the easiest possible solution of its crucial problem—that of money.

The effort made to retain the Rokeby Velazquez has for the time exhausted all the usual sources of private support; so much so that the small deficit of the purchase money required a year ago for the Velazquez has not, so far as we are aware, been wiped off. Until that is done we can hope for little fresh activity. The generous collectors who have supported the Fund may well feel that their efforts have lacked the practical acknowledgment of outside support, and owners with some remnants of patriotism will be confirmed in their idea that if they wish to sell a masterpiece it is hopeless to expect any effort being made to save it for England.

Meanwhile in spite of our apparent increase of vigilance the whole picture market has been at the mercy of the well-directed enterprise of Germany and America. Looking over the record of the year one great private effort to save a masterpiece for England has indeed come to our notice, but even there the vaster resources of America won the day. Germany has been no less successful. Though she has lost two great collections of *objets d'art*, her private galleries have been enriched by a number of notable acquisitions, and Dr. Bode has once more proved his supremacy among museum directors by acquiring in England for a comparatively small sum one of those few irreplaceable pictures upon which we have so repeatedly urged the nation to state a claim for pre-emption. Further the events of the year have deprived the Fund of the service of two of its most active and learned advisers, so that it is doubly handicapped in its contest with its foreign rivals. If the Fund decides to approach the problem frankly it will have the support of all thinking men, and should be sure of encouragement in high quarters, while no question can be raised of its *locus standi*, since it is the one body through which public opinion upon questions affecting our art treasures can be effectively expressed.

ENGLISH PROVINCIAL MUSEUMS—III

IN two previous articles we have discussed the more obvious means of making museums more interesting, namely, by increasing the importance, variety, and local interest of their contents. We have now to deal with the question of classification.

In this respect the last twenty years have witnessed an enormous advance. The portrait of an eighteenth century mayor no longer hangs under the Polynesian war canoe and behind the stuffed flamingo; the bottles containing the double-headed calf and the preserved cobra no longer dominate the case containing belemnites and fragments of Roman pottery. Such miscellaneous jumbles have given place to

galleries where all the exhibits are at least roughly classified and usually well displayed, lighted, labelled and cared for.

Yet if we think of even a very well managed art gallery from the point of view of some untrained but not wholly stupid visitor (a description that represents not unfairly nine out of ten of the people who go to galleries and museums) we shall see that even our present degree of order is not satisfying.

Things good and bad are labelled and displayed side by side with an impartiality that can scarcely fail to mislead the designer who comes to the gallery in search of models or suggestions. It is hardly necessary to speak of the bad pictures which are everywhere exhibited year after year to confuse the taste of patrons, and ruin the prospects of impressionable students. The discussion that has recently taken place with regard to the collection at Bath will serve as an example of the difficulties which the managers of provincial galleries have to face in the case of bequests. Again, were the Bowes Museum placed in a more populous centre than Barnard Castle, the inferior quality of a large proportion of the pictures which it contains could hardly fail to have a disastrous effect upon those who visited it with the view of increasing their taste and knowledge. Here, no doubt, the director and the trustees are prevented for the time being from any real attempt at weeding by the terms of the donor's will, but the provincial galleries which year after year accumulate mediocre modern paintings haphazard have no such excuse.

The fact is that in hardly one provincial museum out of ten is any branch of art or craftsmanship presented to the visitor in a shape which gives him any logical and comprehensive view of it. Things are not arranged in any chronological or aesthetic sequence ; no label or catalogue tells the inquirer whether what he sees is good or bad of its kind. Bad things are far more numerous than good ones, so that it is ten chances to one that the enterprising craftsman who goes to his local museum in search of a model hits upon a bad model.

We referred some time ago to what is termed the 'Boston idea,'[1] which insists that selected and representative works of art shall be shown to the general public, and that all the other possessions of a museum or gallery shall be accessible only to special students. Now this 'Boston idea,' though inapplicable to our large central museums, appears to be just the right principle for a local gallery to adopt.

Take for example a town of which the staple manufacture is textile. Would it not be wise in such a case to make textiles the chief feature of the local gallery ; exhibiting the history of the craft in a connected sequence, taking the most rigid care that the examples chosen should in every case have artistic merit, and explaining so far as possible the nature of that merit by suitable labels and catalogues. It might even be possible to exhibit with them a few conspicuous examples of bad taste, carefully marked as such, all other specimens of indifferent work being removed from public exhibition, and reserved for the serious student.

It is needless to point out how large a part in such a series could be played by modern processes of photographic reproduction, and by the help of carefully chosen duplicates from the central museum at South Kensington. The imagination flies afield to the day when each provincial city will have a museum that bears directly on its particular needs, where textiles and

[1] See THE BURLINGTON MAGAZINE No. 37, April, 1906.

porcelain and metal work will be no longer represented by a heterogeneous jumble, but in connected series, carefully picked and arranged so that the humblest visitor may come to the tree of knowledge without being poisoned by the fruit he finds there.

In connexion with the subject it may be admissible to point out how very greatly the educational value of any museum or gallery may be enhanced by a well constructed catalogue. In this respect also our museum directors might learn a lesson from Boston. The handbook recently issued by the Boston Museum is an admirable example of the manner in which the contents of a large and varied collection may be presented and explained to the public in an attractive way.

We cannot sufficiently insist that mere lists of things, however well annotated, leave no abiding or valuable impression on the mind of the untrained visitor. What is needed is something which conveys a sense of sequence and growth ; of the various stages of development in any form of art ; and the relative place occupied by the various objects illustrated in the catalogue or contained in the collection. Only thus can the average man or woman be given a fair chance of seeing things broadly, and of recognizing those distinctions between good and bad, between primitive imperfection and over-ripe exuberance, which must be recognized before any just or valuable ideal of great art can be formed. If museums are to be of any practical use at all in proportion to the money spent upon them, they must assume educational functions far more energetically than they have even tried to do before. If they cannot, they must in time be relegated to the domain of *panem et circenses*, of things provided for the amusement of a public that lives only to be amused at the expense, and for the convenience, of its rulers.

We trust these questions will be made the subject of some kind of conference between the directors and trustees of provincial museums, with the view of laying down certain general administrative principles for the common benefit, similar to those which have been adopted with so much success by librarians. There is urgent need for such an exchange of ideas. Much, too, depends on the ability of the directors themselves, and here we may fairly say that the conditions now prevalent are not such as are likely to attract, to train, or to encourage the best men.

This is not the place, however, to discuss the best means of making the directorship of provincial galleries a profession analogous to other established professions, as it ought to be. Nor can we hope that these tentative suggestions will be read by more than a small proportion of those to whom they might be of service. Before our galleries can be brought to a condition of real excellence there must be a whole-hearted desire for such excellence in the committees or trustees who control them, and it is to these even more than the directors themselves that all who are interested in the subject should appeal.

HOW A DUTCH PICTURE WAS PAINTED [1]

BY DR. W. MARTIN

IN the last article on the life of a Dutch painter in the seventeenth century we spoke broadly of the arrangement of a studio of that period with its painting apparatus and principal requisites. We omitted, however, all mention of several important matters; the models of the genre painter, the sketches of landscape, architecture, marine and animal painters, were not discussed. Nor did we mention the literary aids of the painters who borrowed their subjects from the Bible, history, mythology and allegory, and, lastly, the actual painting was left on one side. We will now address ourselves to the latter subject in the first instance, and it will lead us by degrees to the answers of the remaining questions.

Painting in itself is always a very individual thing; one artist does it in this way, another in that, and if you ask an artist how he paints, he will tell you that he does not know himself. So it was with the Dutch painters of two and a half centuries ago. But there existed then, just as there exists to-day, a method with which everyone began, a foundation just as indispensable as finger exercises to the pianist. They learnt this ABC as pupils, and it was not till they had become masters that they gave it a new form, each according to the greater or less degree of individuality that he possessed. Thus, although every master, even in those days, created a style of his own, it may be broadly asserted that there was a universal technique of painting in the Dutch school of the period. We know it principally from unfinished pictures, which make the close observer acquainted with the most surprising details about the technique of the time.

Translated by Campbell Dodgson.

As an example of such pictures we may name, for instance, a landscape by Aert van der Neer, in the collection of Professor Götz Martius, at Kiel. This picture, a winter landscape, is for the most part finished in the left and right corners, and also in the tall trees and the houses. But the background is only begun, and the bold sketchy pencil lines by which it is indicated are drawn upon the thin layer of paint of this first commencement. A little church, some houses and trees, and a town quite in the distance, are sketched in this way with pencil. Beneath a tree half painted, where a sledge full of people is just on the point of starting, the outline sketch of a boat is still plainly visible. The sledge has been painted in later over the boat, which was originally to have come in this place. Other portions of this picture are also unfinished, and one can study exactly Van der Neer's way of painting in the year 1642, the date of the picture. By so doing one arrives at the conclusion that he first drew in the composition with pencil, then began the underpainting and by degrees finished the whole, working probably, like most artists, on several pictures at once, while he added and altered all kinds of details during the progress of the painting.[2]

A sea piece by this master in the collection of Herr H. Thulesius at Bremen, also not quite finished, displays exactly the same manner of painting. Here, too, are a number of bold pencil strokes with which the preliminary drawing of the whole was carried out.

A further example of a picture which has remained unfinished is a Gerard Dou

[2] It can not be said that this picture is an unfinished one from an aesthetic point of view. It is, on the contrary, very probable that van der Neer left it technically unfinished as it is, just because he saw that it was as beautiful in *this* state.

in the Schwerin Gallery representing a woman in her shop. There it can plainly be seen that in many parts only the under-painting has been done, and the whole was left still waiting to be finished, and in parts re-painted.

A third example, a portrait of a lady by Abraham van den Tempel, in the Rijks-museum at Amsterdam, is reproduced here (p. 147). This picture is partly finished, but in other parts only the under-painting is done, for instance on the face, the collar and the hands. The latter shows plainly how the colours were originally laid on ; while the painting of the roses on the right, for example, is completely finished.

Representations of the preliminary drawing are to be found, moreover, in many pictures of artists' studios. For instance, in the picture of the *Studio* of Joos van Craesbeeck, here reproduced (p. 151), the painter is engaged in drawing the group on the panel with white chalk. So, too, in the celebrated *Studio* of Jan Vermeer of Delft, in the Czernin gallery at Vienna, the picture on the easel shows the preliminary drawing in white, and if the reader will turn to the eighth volume of this magazine he will find on p. 15, in the illustration of the studio of Frans van Mieris, a lady's portrait standing on the easel, similarly sketched in white. The back of the armchair, even, on which she is sitting, is plainly suggested.

Besides this preliminary drawing, the method of under-painting and re-painting for finish can be studied precisely in many pictures. And if the occurrence of *pentimenti* and other alterations and re-paintings by the artist's own hand be taken into account, much that was puzzling in the technique of that period becomes intelligible. Among *pentimenti* we have mentioned already the boat, afterwards painted over, in the picture by Aert van der Neer in the collection of Professor Martius at Kiel. We will mention, further, certain especially clear examples, the *pentimenti* on a picture by Brekelenkam and on one by Jan Vermeer of Delft. The former, in the collection of Dr. Bredius in the Royal Picture Gallery at The Hague, shows the operation of letting blood in a simple room in which a basket of cucumbers stands on a table. The whole composition is remarkably successful and the basket, especially, is extremely effective both in colour and as an element in the composition at the place where it stands. That makes it all the more interesting to see that the painter in his original sketch has proposed to place the basket with its contents in a different part of the picture, on the floor in front. The effect of this was not good, and he made the alteration while the painting was in progress. In looking closely at the picture the whole basket is plainly to be seen through the paint subsequently laid on over it.

The *pentimento* of Vermeer, to which we alluded, is to be seen on his celebrated picture, *The Procuress*, in the Dresden Gallery, one of the most splendid arrangements of colour in the whole of Dutch painting. One of the finest things in this picture is the harmony of the white cap of the young girl with the yellow jacket and the red costume of the young man who stands behind her. Change in the costume of the girl in yellow shows that Vermeer evidently made experiments with a view to harmonizing these three colours as tastefully as possible. She first wore, in addition to the white headdress with lace, a large white lace collar. That evidently gave too much of a white surface and consequently Vermeer reduced the collar by more than half and also omitted the lace. In this way he evidently arrived at a better harmony of colours. If the picture at

Dresden be closely observed, the larger lace collar will plainly be perceived through the yellow of the jacket. In a reproduction it is, unfortunately, imperceptible.

There are still many more examples of *pentimenti* in the Dutch school; for instance, in Vermeer's *View of Delft* in the Royal Gallery at the Hague, where a gentleman walking has been painted out by the artist himself, who had originally painted him in the foreground. But it would take too much space to enumerate all the examples we know, and therefore we mention only these two.

There is much more that might be said about the technique of Dutch painting in general. The said technique cannot, however, be described in detail: one must study the pictures themselves and even the best reproductions are, as a rule, no help. This general conclusion may be drawn, that in the Dutch technique of the seventeenth century the preliminary drawing is followed by a first and second painting. With this tendency, however, there are endless variations, which may be divided into certain principal groups, each having its own recipes, as they might almost be termed; but in these groups again, every artist has dodges of his own. For instance, the delicate painters of the Leyden school have a glazing technique peculiarly their own, of which the tradition lasted into the nineteenth century. Rembrandt's various styles of painting also have their imitators; his trick, for instance, of drawing the hairs of the beard or curls on the wet paint with the wooden end of the brush is imitated as early as 1628 by De Heem (still-life in the Royal Picture Gallery at The Hague), while the strongly impressionist technique of his late period, which seems to defy any precise description, is closely copied by Aert de Gelder. Yet he, even, paints quite differently from Rembrandt. In fact, no two artists ever paint in the same way, and even in technique everyone has his peculiarities, even if his brushwork seem on the surface to be almost indistinguishable from another's.

The preliminary drawing, just as in modern times, was made on the panel or canvas either straight off or from sketches and other materials; it might also be transferred by tracing, as is proved by various drawings of the old masters still extant in which the outlines are pricked with a needle. How a painter used his sketches when at work is shown, for instance, by the picture of Ostade's studio, reproduced in vol. vii, p. 422, where the painter has fastened one of his sketches at the top of the easel.

How far was a picture painted entirely from nature, how far with the help of sketches or other aids? This question, again, is not easy to answer; it depends entirely on the talents of the individual master. The portrait painters acted then, much as they do to-day; first, sketches were made for pose and composition, as we have them by Rembrandt, for instance, and numerous other painters of the time; then the whole portrait was designed, the head and generally the hands were painted from nature, and lastly, the costume was draped over the lay-figure and painted so. If only a slighter kind of portrait was attempted, the procedure, of course, was different and less careful.

In the picture by Frans van Mieris, reproduced in October, 1905 (vol. viii, p. 15), we see clearly how a portrait was produced at that date. There are numerous other examples; for instance, an engraving by Adriaen van de Venne illus-



PORTRAIT OF A LADY, BY ABRAHAM VAN DEN TEMPEL — IN THE RIJKSMUSEUM, AMSTERDAM

trating the 'Houwelyck' of Jacob Cats, in which a painter is likewise engaged in taking the portrait of a lady seated before him.

The procedure of a genre or historical painter was more complicated. He worked, according to his ability, in various ways. The numerous sketches of masters like Jan Steen, David Teniers, Adriaen van Ostade and Adriaen Brouwer show us that these masters made short notes from nature of single figures and groups, as they saw them in the street or in the alehouse. We need only remember Brouwer's magnificent studies of the movement of dancing peasants. Many of these splendid groups however may also have been produced from memory, being drawn immediately on returning home. Such drawings served these painters as materials for composing their genre pictures. Then they would often draw or paint single figures in the studio as preliminary studies for their pictures. Thus we see Teniers in one of his pictures engaged in painting a peasant with a flail in the studio.

There is no lack of single figures drawn in preparation for genre paintings. In fact they are so numerous that it is impossible to reckon them up. Moreover everyone knows a certain number, at least, of such studies from draped or nude models of every kind. The model was almost a more important person in the studio in those days than now. One has only to turn over Rembrandt's etchings and drawings to gain a clear impression of the behaviour of these numerous men and women in his studio and those of his pupils, how they rest, put on their clothes, or warm themselves by the stove (as in Rembrandt's etching, B 197). We see Rembrandt himself painting from the nude model in the splendid picture belonging to the Glasgow Corporation Art Gallery. Aert de Gelder gives us a representation of a painter (? himself) engaged in painting a study of a draped model, an old woman. The picture is now in the Städel institute at Frankfurt, and is, further, very instructive as regards the painting apparatus and the manner in which the canvas is stretched.

Not merely single figures were painted in this way in the studio, but also whole groups. This is a remarkable phenomenon at that date, of which we encounter several examples. The first is a picture by the Flemish painter Joos van Craesbeeck, belonging to the duke of Arenberg at Brussels, to whose kindness we are indebted for permission to publish the engraving (p. 151). It represents a painter's studio with a high side-light. On the left sits the painter, who turns his back to us. We see a jug of beer and his pipe beside him on a bench, a cloth and some crayons lie on a stool to his right, while his painting tools lie on the table quite to the right in the foreground. For the present he does not need them, as he is only engaged on the preliminary drawing. The remarkable thing here is that the drawing in question shows the whole of the group placed to the right of the studio, so that here the painter has posed no less than six models at once in a definite position and begun to paint them directly from nature. Many a 'party carousing' may have been painted in this way.

A second extant example of this kind is in the Kaiser Friedrich museum, at Berlin, and is painted by a pupil of Frans Hals, Jan Miense Molenaer (p. 151). In the studio there stands to the right, on an easel, a picture on canvas representing a ridiculous scene in a studio, a pupil, a serving maid, a dwarf, and a dog dancing merrily round to the music of a hurdy-gurdy played by an old man. The painter

has just left off working at his picture; he has got up from his stool, laid his pipe upon it and his mahlstick against it, after hanging up his palette on the easel. In walking he has upset his jug of beer. It is the model's resting time. The young painter has set about preparing another palette, and has gone with this object to the table where his colours are kept. The models meanwhile are taking a little exercise: the dwarf dances with the dog, the organ-grinder plays a tune, and the maid and the pupil, the latter with mahlstick and palette, look on.

Here, then, is another example of an artist painting a whole group from the life.

There is a further point of interest about this picture. A second room is seen through the open door, with an easel at which the pupil is evidently working. Besides the painting apparatus by the window a stuffed bird may also be noticed standing on the floor in front of the table.

There is a third genre painting in which the artist clearly betrays that he painted it entirely from nature in the studio. We mean an early picture by Nicolaes Maes formerly in the château of Buitenrust at The Hague. It represents a mother sitting by a cradle with a child asleep. She threatens her other child with the rod because he is making a noise with a drum which might wake his little brother. A complete piece of genre. And what do we see, to our astonishment? That in the mirror which hangs on the wall over the mother the artist is clearly visible at his easel engaged in painting the scene.

Not only the genre painters but also painters of still life betray themselves in this manner by letting us see them reflected on the polished surface of vessels in their pictures. In the collection of the late M. Rudolph Kann at Paris, for example, is a magnificent piece of still life by Abraham van Beyeren, on which there is a beautiful silver ewer. On this ewer we find a reflection of the painter seated at his easel, the best proof that the whole was painted from nature. On another piece of still life by van Beyeren, in the Cook collection at Richmond, we find a similar instance of reflection on a silver ewer.

Such reflections often show plainly how the studio was lighted; the reflections of windows on the flower-vases of Jan Davidszoon de Heem, Rachel Ruysch and their imitators are especially remarkable in this respect. For instance, on a vase of flowers by the first named painter in the Dresden gallery (No. 1265) we see the reflection of a window with curtain drawn back which serves as evidence that this piece of still life was painted by a side light.

Of the still life painters, in fact, it may be said that they probably hardly painted at all except from nature in the studio, although one might be inclined to think that a good part of the productions of de Heem and his school, with their unusually complicated and finished still life, were worked up from sketches of detail.

Here, too, we see, it was most usual to work from nature. But there were other ways that led to the goal and were used especially by the less gifted of the fraternity. We mean the borrowing and copying of details and often even of entire compositions. In Holland, in the sixteenth and early seventeenth centuries this was not considered an improper proceeding. Above all the copying and imitation of the great Italian masters was highly commended in many circles. Even later than this Rembrandt did not disdain to make use of the compositions of other masters on



SCENE IN A STUDIO, BY JAN MIENSE MOLENAER,
IN THE KAISER FRIEDRICH MUSEUM, BERLIN



SCENE IN A STUDIO, BY [illegible] JAN [illegible] BALKENBURCH,
IN THE COLLECTION OF THE DUKE OF ARENBERG

several occasions in his works. Rubens and Van Dyck did the same. This is too well known to be dwelt on here. Many did at this time like Rembrandt; the influence of engravings and original pictures on the work of great Dutch and foreign painters was much greater than one is apt to suppose. In numerous inventories and biographies of painters mention is found of engravings. It is related, for instance, of Govert Flinck, that he 'possessed a fine collection of prints, which he not only understood very well, but knew how to make an ingenious use of them in designing his historical pictures and other works.' We often find in pictures attitudes, groups or details which are borrowed from prints, especially by Italian engravers, which were known at that date. It is especially among the painters of historical, allegorical and mythological subjects that such cases of borrowing occur, and of them it is chiefly the mediocre men, lacking in original invention, that make most use of engravings. The less important genre painters also often used engravings, and I remember, for instance, seeing at an Amsterdam dealer's an old Dutch picture of an assembly, in which entire groups were derived from the prints of the Frenchman Abraham Bosse. As a further instance, to repeat what I have already printed[3], the well known print by Cornelis Visscher of a woman baking cakes has been imitated times untold in pictures of the seventeenth century. From a series of other examples enumerated by Dr. Floerke in the book already mentioned, a few may be named here. The painter Arnold Verbuys copied details from prints of Gerard de Lairesse, Van Dyck and Annibale Carracci; the battle-painter Arnold Rubbens copied in oils engravings by C. P. Rugendas, while Ary van der Kabel used to make similar use of the prints of Tempesta. But this excessive use of engravings, and especially the borrowing of whole compositions was considered unseemly, at least, towards the middle of the century. This is best proved by the story of the series of pictures of the fable of Psyche painted by Gonzales Coques for the Prince Frederick Henry, stadtholder of Holland.[4]

Gonzales Coques had painted several portraits for the prince to his great satisfaction. Later he received a commission to paint the fable of Psyche in ten large pictures. Although Coques was an able portrait painter but by no means an historical painter, he accepted a commission which did him so much honour. But in doing so he overestimated his talent, and when he returned to Antwerp and set about painting he soon saw that these pictures were beyond him, so he secretly had recourse to the well known artist, Abraham van Diepenbeeck, who promised to furnish a sketch for the composition of the first of the ten pictures on payment of twenty florins. This was done; Coques travelled to The Hague with Diepenbeeck's sketch, and the prince pronounced it excellent. Now Coques set to work at carrying out the picture on the full scale, while Diepenbeeck in the meantime furnished the remainder of the designs at eighteen florins a piece. Coques finished painting these as well in full size and then exhibited the complete series to the stadtholder. Hereupon the well known poet, connoisseur and statesman, Constantyn Huyghens, secretary to the prince of Orange, produced a quantity of engravings after Raphael which showed the same compositions. Diepenbeeck had copied these prints without telling Coques.

[3] In my biography of Gerard Dou. London: Bell & Sons, 1902.

[4] Van den Branden, 'Geschiedenis der Antwerpsche Schilder school,' Antwerp, 1883, p. 968.

Then there was a scene in which Coques was so ridiculed that he afterwards declared he would have wished 'to be far away.' This affair seriously injured Coques' reputation as an historical painter.

Later on, in the eighteenth century, people were much less strict in this respect. The decadence of taste and technical capacity in Dutch painting showed itself here too. The writer on art, Jacob Campo Weyerman, writing in the year 1729, says expressly that he has nothing to urge against the use of foreign prints and drawings, provided they are discreetly employed. Gerard de Lairesse (1740) will have it that the artist must first make his own design, but then, in carrying out the whole, he may borrow details of buildings and the like from engravings by other artists with an easy conscience. By degrees, in fact, the employment of prints became so extensive that a painter who did not avail himself of them was praised for it. In 1751, Jan van Gool writes as follows: 'Heroman van der Mijn had a peculiarity which you shall find in few painters. He possessed neither prints nor drawings by any master; everything that he painted was done from life or out of his head as the result of long experience.' Roger de Piles, in his well known book of 1725, even devotes two chapters to this abuse, the first with the heading 'that it is a good thing to employ the studies of others without scruple,' and the second under the title 'of the benefit of copper engravings and their employment.'

So we see how this habit gradually degenerated into an abuse. In the flourishing period of Dutch painting the abuse was much slighter than afterwards; the systematic copying of complete compositions was censured, while details, on the other hand, are borrowed without reserve, even by the greatest masters. And why not? When Rembrandt borrows a detail from Mantegna, he does not copy it, but translates it into the terms of his own art, and that was fully permitted in those days, and rightly so.

Thus we have now discussed in their broad outlines the principal resources of the painters of portraits, genre, history and still life. It remains for us to approach the studies of the landscape, marine and architectural painters, and lastly to discuss the literary material of which the various Dutch painters of the seventeenth century availed themselves. My next article will deal with these two subjects.

NOTE—For previous articles on *The Life of a Dutch Painter in the Seventeenth Century* see THE BURLINGTON MAGAZINE, Vol. VII, pp. 125 and 416 (May and September, 1905); Vol. VIII, p. 13 (October, 1905).

CRETAN EMBROIDERY

BY LAURA F. PESEL

CRETAN embroidery, which it is proposed to discuss in this paper, is especially interesting from the fact that it is constant in type even though it is composed of such diverse characteristics. No piece of it could be mistaken by the expert for any other kind of work, and it should not be impossible, therefore, with the aid of photographs, to explain why it is so easily recognisable, to trace the influences which have developed its strong individuality, and, in some degree, to fix the period of its production. With some twenty to thirty examples under consideration it is possible to affirm that no one piece contains a motive which is not to be found in some other piece. This proves that although they may have been worked over a period of some 200 to 300 years, tradition in design and colour, as well as in stitch, had a firm hold on the people, and whilst a worker might vary her work according to her personal taste, she was not willing, or, more likely, was not able, to break away entirely from the accepted models.

The influences which are to be found in the designs of Cretan embroideries are three, *i.e.* Byzantine, oriental and Italian. Only a virile race could have absorbed such different elements and yet have given forth work so constant in style. Cyprus, coming under equally opposing forces, produced only insignificant work lacking unity, and without any of the strength to be found in that done in Crete. The Byzantine influence is shown by the double-headed eagle (see fig. 7 and the border of fig. 8), by the equal-armed cross, the strong round curves, and by the spacing of the borders. It is generally supposed to be the most evident, as much of the Cretan work goes by the name Byzantine. On the other hand, the spring of line and the grouping of flowers in pots are both reminiscent of Persian work, and were probably adopted from Persian tiles, tissues, and carpets brought direct from the east, for Crete lay on one of the main trade routes connecting the Orient with Europe.

The influence of Italy, which, perhaps, counts most strongly of all, must now be considered. In mediaeval times Marco Sanudi annexed Crete to his duchy of Naxos, and it was not until the end of the seventeenth century[1] that the island fell into the hands of the Turks, and even after that the mountaineers for some time maintained their independence. It is not strange, therefore, that the Italian influence should be so dominant, especially when we remember that the ideas of the Italians would naturally appeal to the Cretans, a quick and vigorous people, more than those of an oriental and more placid race. Once having adopted these foreign ideas, they made them their own, and produced, on this foundation, work entirely individual, and full of much strength and charm. The Genoese, as well as the Venetians, colonised Crete, and they, as renowned masters of craftsmanship and design, would certainly add valuable models to the store, and bring traditions of good workmanship with them.

Nearly all the designs are in the form of bands to be used for church hangings or vestments, or, more often, for the borderings of the women's dresses. The general type is a row of upright sprays, sometimes, but not always, springing from a pot or vase. The sprays are often of two sizes, and are placed alternately along the border. Below are two lines, and between these lines some narrow border constructed on a waved line, usually repeated at a rather longer distance than that between the upright sprays. The flowers are nearly always conventionalised pinks, together with small round flowers with five or six petals. Birds, very much more rudely drawn than the rest of the design, are often added on each side of the sprays, and in the later work are used to fill in any vacant spaces. The motive of a bouquet in a pot, and the exclusive use of the pink as a flower, is markedly oriental, and is frequently found on Rhodian pottery, which, in turn, was largely derived from Persian sources. In the Victoria and Albert Museum[2] there is a Persian embroidery (fig. 2) with two sprays in pots, placed alternately, and below a narrow border between two lines. Had this been worked on linen instead of on silk, in the usual Cretan colouring, and the spaces been filled with birds, it might easily have passed for a Cretan example.

The pair of birds or animals facing some central motive is copied from the pairs of birds supporting the tree of life found in Byzantine work (see fig. 7 and border of fig. 8); and the large round curved stems in fig. 7 are certainly reminiscent of the Byzantine stone carving. Whether these features came direct, or through Italy, is difficult to determine; the latter supposition seems, however, more probable from the fact that during the period with which we are dealing, the connection with Constantinople was later than that with Italy.

There exist cushions of Cretan work, which have usually a surrounding border between lines, at the corners sprays turned towards the middle, and in the actual centre either some scene or an emblem enclosed in a circle. This tradition of the use of borders also, is taken from the Byzantine work and is one of the secrets of the excellence of their design. This can easily be proved by covering up the border in any of these illustrations,

[1] In 1645 the Turks besieged Canea, and in 1669 conquered the island of Crete, after a war lasting twenty-four years and a blockade of thirteen years.

[2] No. 936-88, Cross gallery.

when it will at once be seen that the design loses in quite an unexpected degree. It needs a trained worker to feel what width the border must bear in relation to the design, and in this respect, fig. 3 is more satisfactory than fig. 5.

Whatever the object to be embroidered, the main lines of the design remain the same, different forms of detail being the only variation. If one were to examine a dozen pieces of Cretan embroidery carefully and thoroughly, and, after putting them aside, one were to make a design on the same lines, and with the same type of motive, the result would doubtless look very like an old design, and possibly pass for one; yet it would not be a copy of any one example that had been under examination.

The Cretan work is unmistakable, not only from its design, but also from its workmanship, and from the special stitches used in conjunction. In nearly all other Greek embroidery one, or, at most, two stitches are used in one piece of work, whereas in the Cretan several are employed, each being adapted because no other would give the desired effect so well. The stitches used are oriental,[3] herring-bone,[4] filling,[5] satin-stitch,[6] outline and chain,[7] and they all may be found in the same piece. The harmonious result attained is a sure test that their choice of stitches is a successful one. Where they got their models for these stitches is not certain, but, most probably, it was from the East, for oriental stitch, prevalent in all eastern work, as its name implies, is the one in which the greater part of their work is done, the others being only used to supplement where the use of oriental stitch would not be appropriate.

The silk used is a thick, untwisted floss, and is all red (fig. 1 and fig. 5), all blue (fig. 6), or many coloured (figs. 3, 4, 7, 8), red, blue, a full golden yellow and green being used, with the addition of brown or black in very small quantities. The colours are full and hard, and they are used in strong contrast. In those specimens which contain much yellow a great richness of effect is gained.

It would be interesting, in order to prove the extent of the value of colour in Cretan embroidery, to take an example with rather long sprays springing from a pot, to work it in the real Persian blues, greens, and reds, and see how nearly it could be made to resemble a Persian tile, and to take another specimen, and, by working it after some Italian model, see how far it were possible to bring out and accentuate the western influence in the design. This might be tried with fig. 6.

Another experiment which would be full of interest, and certainly of profit to the modern worker, would be to copy faithfully some good old model. That it is possible to do so successfully is shown by some of the reproductions made from old specimens by the Royal Hellenic School of Embroidery in Athens, some of which so nearly resemble the originals that fear has been expressed that the unwary amateur might take them for such. In Greece the task of copying is, perhaps, easier, in that one can readily obtain small quantities of silk specially dyed to match the old colours. Some of the Morris silks, however, which strongly resemble the Cretan silks in thickness, would surely furnish many of the necessary colours. Photographs of many of the fine examples of Cretan embroidery in the Victoria and Albert Museum can be obtained at the departmental bookstall, and these can easily be enlarged, whilst the actual manner of working the stitches, which does not come within the scope of this article, can be studied either in 'Art in Needlework,' by L. F. Day, or in 'Embroidery,' by Paulsen Townsend. The old examples are always worked on a heavy unbleached cotton, and this should be very carefully matched with some old piece wherever it is possible.

The subject of chronology is always a difficult one, and in this subject we have very little authentic information upon which to base conclusions. Fig. 8, a specimen from the Victoria and Albert Museum, is the only example known to be dated—*i.e.*, 1762 or 1765. It is evidently late Cretan work from the incoherence of design, the redundance of unnecessary detail, and the lack of unity of motive. Whether it is a portion of an altar-cloth or vestment is not certain, but the symbol with wings and aureola in the border suggests such a possibility, in which case it might be meant for a representation of Scylla, or, possibly, of Eve, because, besides the dogs which always surround Scylla, there are not only stags, birds, and peacocks, but also a serpent. We have here a confusion of design, arising from the addition of these foreign motives to the traditional treatment, which is accentuated by the very rough rendering of the whole; fig. 7 is certainly work of the same period; while fig. 1 shows the earliest and simplest type of Cretan embroidery.[8] Here much less is attempted than in the example above discussed, and, perhaps for that reason it is more satisfactory. The thick stems give it an appearance of rather too great weight, nevertheless, they, and the upright lines carried through into the border,

[3] 'Oriental stitch' is a surface stitch, and the silk is almost entirely on the upper side; the small stitches on the reverse side are at right angles to the outline (see carnations in fig. 1).

[4] 'Herring-bone' is rather similar to oriental stitch, in that it is also a surface stitch. It is used, however, to fill narrower spaces, such as stems, and the small stitches on the reverse side fall along the outline (see stems, fig. 3).

[5] 'Filling stitch,' as its name implies, is used to cover some surface closely, and often consists of a number of rows of outline chain or split stitches, according to the inclination of the worker, placed side by side. Shading is possible with 'filling stitch' (see carnations in corners of fig. 4 and fig. 7).

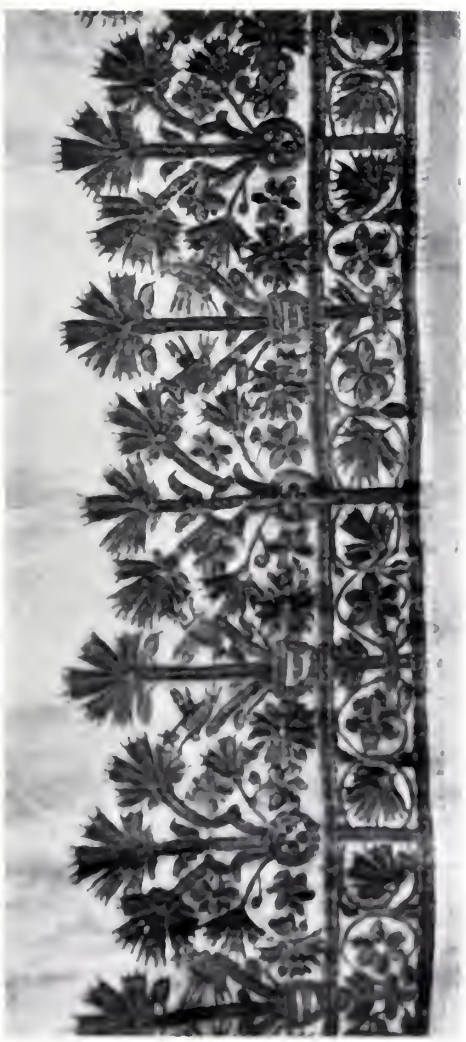
[6] In 'satin stitch' the two sides are alike, and there is an equal quantity of silk on the reverse side as on the upper side (see petals in round flower, fig. 3).

[7] 'Chain stitch' is worked like a cable or chain, and is used on narrow surfaces, such as stems (see carnations in fig. 3).

[8] Belonging to the proprietor of the *Old Orient*, Athens.

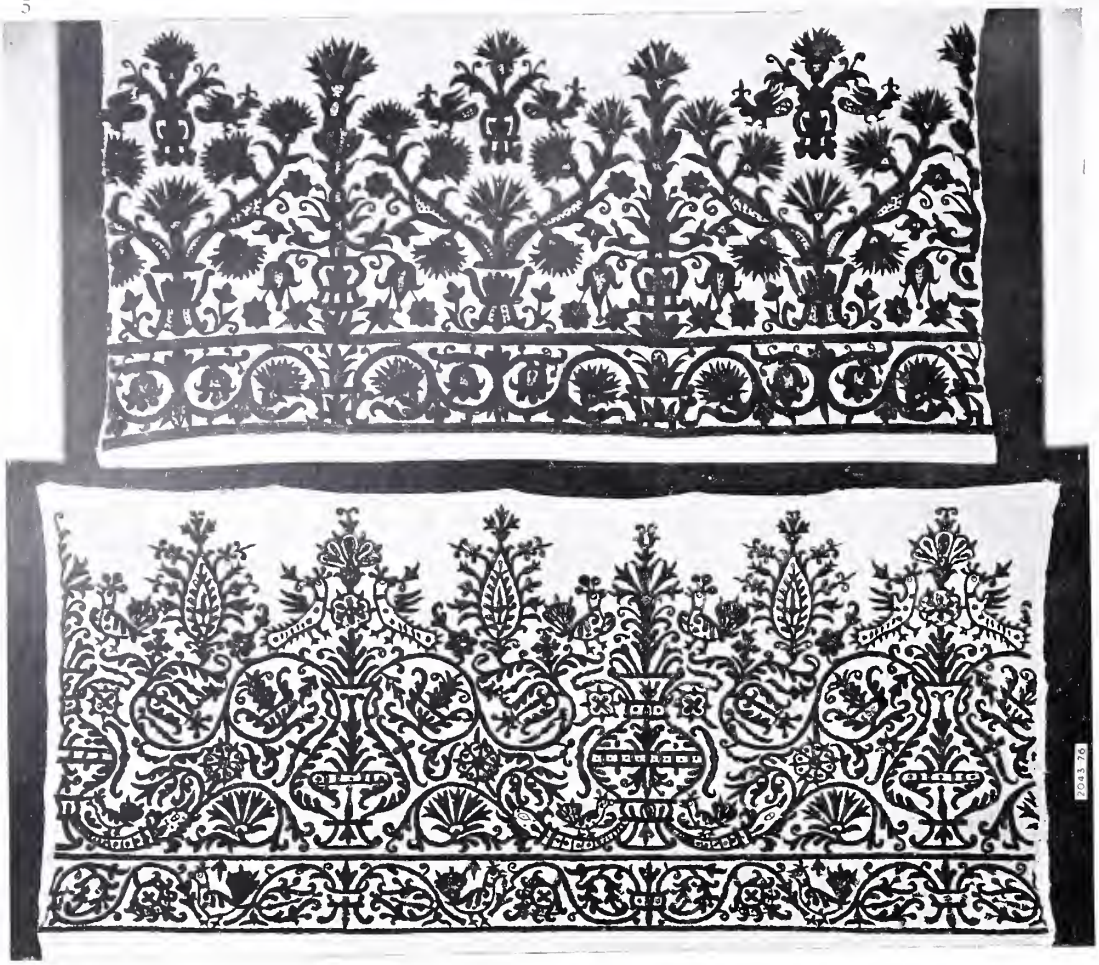






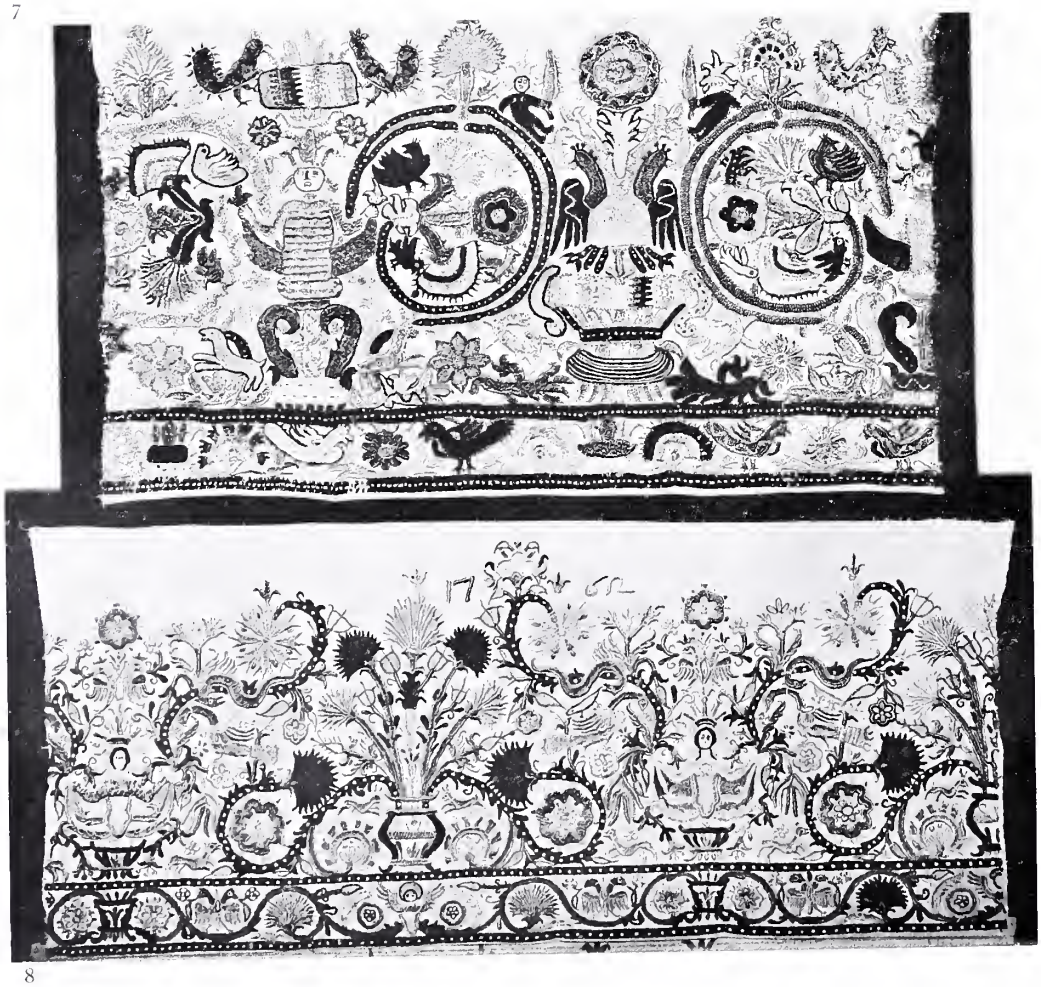


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endow it with strength and dignity. It is in two colours only, the red being used in greater proportion, the green being added in small quantities only, for contrast. There is not much variety of stitch in the earliest specimens. They are worked principally in oriental stitch, with only such additions as are required for a satisfactory whole.

Fig. 2 is a Persian specimen[9] worked on grey satin in very fine silks, and with silver thread outlines. The carnation flowers strongly resemble those in any real Cretan embroidery, whilst the tulip also occurs, *e.g.*, the border of fig. 4. The leaves with serrated edges in the central spray might quite conceivably have supplied the model for the forms in fig. 3; whilst the form of the vase is to be found in other Cretan specimens.

Fig. 3 is one of the many-coloured pieces, and is rather a rare specimen[10]. The spaces occuring in the border, which are easily seen in the photograph, are due to the fact that the black embroidery silk, having been dyed in vitriol, and become rotten, leaves only the needleholes now visible. There is an example in the Victoria and Albert Museum containing exactly the same motives, but producing quite a different effect, as it is utilised as a border.

The central detail of fig. 3 is there repeated to form a diaper, the spaces being alternately filled with birds and flowers. The top is finished with a row of sunflowers like those which occur in the corners of this cushion.

Fig. 4 is a remarkable specimen,[11] known as *The Idyll*, from the picture in the centre. The islander in full blue trousers, a Mohammedan, as is shown by his fez, is playing to his lady, who is surrounded by her fowls, which she has so carefully tended during his absence at sea. The small tree in the centre also suggests the Turkish cypress, so that this is probably rather a later piece.

That figs. 5 and 6 are later examples[12] than fig. 1 can be proved from internal evidence. In the earlier work the stem lines usually spring from one point, and spread out like a fan, whereas, in fig. 5, where the design is more complicated, the stems cross at a weak oblique angle. Here and in fig. 6 other flower forms are introduced besides the pink, and a suggestion of scroll work is given by the treatment of the stems and leaves, which is much more Italian in character than anything observable in the quite early, and more rigid work. A change has come over the form of the vases, which are, in the later examples, more important in size and lighter in form. An attempt is made to copy some particular bird, whilst the stem developing into a fish's head is reminiscent of the Italian notion of a monster.

Figs. 7 and 8 are very rich looking examples,[13] and interesting from the mass of elements they contain; but they are not artistically successful, for they both lack unity. Here the flowers are shaded, which is rare; they look as if they had been worked after some Persian model, where one also finds these strongly marked lines of colour. The small torch-bearing figures on the scrolls are a very grotesque addition.

The characteristics of Cretan embroidery are clearly to be seen from an examination of these examples. A further study of the valuable collection in the Victoria and Albert Museum would only serve to emphasize the impression of the strong individuality that all this class of needlework possesses; to show the line of development from the early, simple type to the fuller and more elaborate later work; and to prove how constantly the original motives occur. The foreign elements, which are to be found in varying quantities in each piece, add a never-failing interest to the study of these embroideries, and nearly every example supplies either confirmation of the strength of tradition, or suggests some hitherto unsuspected links in the chain of evolution of design. As more specimens come under consideration, it will become easier to assign actual dates to special examples, and to subdivide the work more definitely into periods. For the present, the foregoing sketch tries to indicate the main points to be considered, namely, under what influence the design was produced, in what type of colouring it is carried out, the number of stitches employed in its execution, and its probable original use. It is only when all these facts have been noted in respect to a large number of embroideries, that a subject, which is now a hobby with a few, can become one of historical value to a larger number of people.

[9] Victoria and Albert Museum, No. 936-88.
[10] Belonging to L. F. Pesel.
[11] Belonging to Mrs. R. Carr Bosanquet.
[12] Victoria and Albert Museum, 2044 (1876), and 2043 (1876).
[13] Victoria and Albert Museum, 2055 (1876), and 2051 (1876)

LACE AS WORN IN ENGLAND UNTIL THE ACCESSION OF JAMES I

BY M. JOURDAIN

A SURVEY of various documents would, at first sight, lead to the supposition that the use of lace was as old as that of ribands; the *term* lace, however, in all cases before the reign of Henry VIII, and frequently after, was used to denote a tape, or tie with a tag (or ferret)[1] for lacing up parts of a garment; and in this sense its use is as early as Edward IV's well-known Act of 1463, in which the entry into England of 'laces, corses, ribans[2]' is prohibited. The use of lacez[3] in France, in the same sense, is even earlier.

In the reign of Henry VII, who adopted various measures to promote the interests of the merchant navy, and materially reduced his import duties on the goods of Venice and other Italian cities, Italy sent to England gold and thread 'laces' as an article of commerce. An Act was then passed to prevent the buyers of such commodities from selling for a pound weight 'a packet which does not contain twelve ounces, and the inside of the said gold, silver and thread lace was to be of equal greatness of thread and goodness of colour as the outside thereof' (4 Hen. VII, 1488-9). Such lace, however, was 'passement' of gold, silver or silk, to 'gard' the garment decorated.

In the early part of Henry VIII's reign, 'laced' linen is first mentioned in the inventory of Sir Thomas L'Estrange of Hunstanton, 1519;[4] and among the privy purse expenses in 1530, eight pieces of 'yelowe lace' are bought for the king's grace.

The increase of Italian imports was tremendous towards the close of this reign. In 1549[5], a writer upon the troubles of England, of that date, declares that 'twenty years ago there were none of these (Italian) haberdashers; not a dozen in all London; and now from the tower to Westminster every street is full of them, their shops glittering and shining with glasses and other "tryfles from beyonde the sea," such as "cardes, toothpeckers, pynnes and poyntes."' To this influx of Italian wares is to be attributed the increase in the use of 'lace,' and the expenditure for the king's wardrobe.

Passamane lace appears as early as 1551[6] in an inventory of apparel lent by the duchess of Suffolk to her sons, the duke of Suffolk and Lord Charles Brandon, and bought by her: to the duke was lent a black velvet gown guarded with 'passamane lace,' which came in his chest from Cambridge; and in the interesting inventory of the effects of John, Viscount Lisle and earl of Warwick, 1545-50,[7] 'a friscadow cloke edged with a parement (passement) lace of black silk and goold' is entered as given in 1545 to Mr. Gildford Duddeley (Guildford, the fourth son of Lord Lisle, and afterwards the husband of Lady Jane Grey). Five years later, a 'jerkin of frise leither with a lace of black silke and goold' is given to James Foteman at Westminster.'

At the burial of Edward VI,[8] fifty yards of gold passement lace are entered by Sir Edward Waldgrave in his account for garnishing the pillars of the church,[9] and in 1553 in the account of the keepers of the palace at Westminster is noted 'Five pipes of Venice gold, and rolls of passamayne of Venice gold.' In 1554, Stowe describes Sir Thomas Wyatt as wearing at his execution 'a faire hat of velvet, with broad bone-work lace about it.'

The roll of New Year's gifts accessible in the various volumes of Nichol's Royal Progresses is an invaluable index to the varying fashions in lace, which now seems to be called indifferently purle[10], passemayne[11], or bone-work[12].

'Lace,' in the majority of instances, appears to have been coloured green, blue, tawny or black; or of two contrasting colours; or of gold or silver; or of gold and silver combined with silk of various colours and used as a braid laid upon the seams or edges of a garment. The falling collar, the precursor of the Elizabethan ruff, which was worn in the early part of the sixteenth century, was, however, frequently edged with narrow white thread lace of a geometric design.

[1] *Eg.*, 'a newe vyolette sadd coloured frisado jerkine gathered in plaites upon the backe, and the sleeves cutte downe all alonge the overside of the arme, tyed with a silke lace.' *MSS. of Lord Kenyon. Hist. MSS. Comm. Fourteenth Report, Appendix Part IV.*

[2] 'Silk riband woven or braided.' (Halliwell).

[3] In the 13th century. In describing his entire stock-in-trade a chapman of the middle ages declares: '*J'ai lacez à lacer lor manges.*' '*I have laces for lacing their sleeves.*' Fabliaux inédits tirés du Manus rit de la Bibliothèque du Roi, No. 1830 or 1239.

[4] Mrs. Palliser. *History of Lace.*

[5] *MSS. of the Earl of Jersey, Hist. MSS. Comm. Eighth Report, Appendix.*

[6] *Hist. MSS. Comm. Thirteenth Report. Appendix, Part VI.*

[7] *Hist. MSS. Comm. Appendix to Second Report.*

[8] Mrs. Palliser. *History of Lace.*

[9] Account of Sir Andrew Dudley, Knight, and Arthur Sturton, Esquire, deceased, keepers of the Palace of Westminster. *Calendar of Cecil MSS. Part I. Hist. MSS. Comm.*

[10] In an account of Queen Elizabeth's wardrobe, 1600, a gown of the late queen Mary's is described as 'one Frenche gowne of black vellat with an edge of purle and pipes of gold; the wide sleeves turned up all over with like purle and pipes.' *Nichol's Progresses of Queen Elizabeth.*

In 1556, among the New Year's gifts to Queen Mary is a smock and 'collor and ruffes of damaske golde, purle and silver.' *J. Nichol's Manners, etc., of the Ancients.*

[11] *New Year's Gifts, 1556.* 'By Mrs. Penne, in a wodden boxe six handkercheves, edged with passemayne of golde.' *J. Nichol's Manners, etc., of the Ancients.*

[12] *1556.* 'By Mrs. Vincent, a stowle of walnutte, set with bone-work, covered with cloth of golde, and fringed with golde.' *J. Nichol's Manners, etc., of the Ancients.*





PORTRAIT OF LADY CARLETON OF 1625 BY MIEREVELDE, IN THE NATIONAL PORTRAIT GALLERY, SHOWS HALF-RUFF AND TRIMMING OF WIDE BOBBIN MADE GEOMETRICAL LACE. THE BODICE IS TRIMMED WITH GOLD LACE

LACE AS WORE IN ENGLAND IN THE
THE AGE OF CARLETON. PLATE I



Walker, ph.o.

PORTRAIT OF QUEEN ELIZABETH IN THE NATIONAL PORTRAIT GALLERY. SHOWS RUFF AND CUFFS OF GEOMETRICAL NEEDLEPOINT LACE. THE LACE CONSISTS OF 'BAND' AND 'PASSEMENT,' *i.e.*, INSERTION AND DENTATED EDGING, JOINED



FROM A FULL-LENGTH PORTRAIT OF QUEEN ELIZABETH IN THE ROYAL GALLERY OF GRIFSHOLM, STOCKHOLM. SHOWS SMALL RUFF AND CUFFS OF CUT WORK AND EMBROIDERED LINEN. THE GLOVES, RICHLY EMBROIDERED, HAVE A NARROW EDGING OF TWISTED AND PLAITED METAL THREAD

With the accession of Elizabeth, the privy expenses, and the inventories of New Year's gifts overflow with notices of passement and purle, network, crown lace, bone-lace, cheyne lace, byas parchment, and billament lace, compas lace, and Venice gold and silver, laid upon smocks, sleeves, ruffs, cushion cloths, petticoats, kirtles and handkerchiefs.

Purle seems to be applied to a narrow edging lace whether of gold or thread. One of the earliest instances is an entry among the marriage clothes of Mary Neville, who was married to George Clifton, in 1536, of 'A neyge of perle, £1 4s. od.[13]'. Among the New Year's gifts, of the Lady St. Lawrence, is 'one peire of sleeves of fine cameryke, and a piece of purle upon a paper to edge them[14].' The term[15] is also used for embroidery, in the sense of twists of gold or silver, as in the entry[16] of a 'gowne of crimsen satten, embroidered all over with purles[17] of damaske golde,' belonging to Edward VI, and preserved as late as 1600, in Queen Elizabeth's wardrobe.

Crown-lace[18] is so called from the pattern being worked in succession of crowns, sometimes intermixed with acorns and roses.

Among the New Year's gifts of 1577-8 the Lady Shandowes, jun. (*i.e.*, Chandos) presents her Majesty with 'a cushyn-clothe of lawne wrought with white worke of branches and trees, edged with white bone-lace wrought with crownes.'[19]

Billament lace is of frequent occurrence in inventories. The term Billaments[20] is explained by Baret, Alvearie, 1580, as 'the attire or ornamentes of a woman's head or necke.'

In an inventory of Queen Elizabeth's wardrobe (1600), there are to be found entries of :—

'One frocke of cloth of gold with a billament lace of Venice golde.'

'One jerkine of clothe of silver, with large cutts downeright (*i.e.*, slashings) bounde with a billament lace of Venice silver and black silke.'

The term, which seems to have been applied chiefly to metal, or mixed metal and silk laces, died out in Elizabeth's reign, though it was once widely used, as appears from the lists of foreigners settled in the city of London in 1571, where William Cruttal is described as using 'the cratt of making byllament lace,' and Rich. Thomas, Dutch as 'a worker of Billament lace.'

Byas[21] is most probably lace worked in crooked or sloping lines, as in the more detailed description of a 'lace of Venice gold and sylver, with a jagge (*i.e.*, jagged) wrought byas'; that is, a lace with a jagged waving edge.

Cheyne lace[22] appears in the New Year's gifts of 1558-9, when the countess of Lincoln offers to the queen a 'long-cloake of murry velvet, with a border rounde aboute of small cheyne lace of Venis silver.'

The term *compas lace*[23] refers, no doubt, to a circular pattern :

'Item, one loose gowne of blacke taphata with compas lace of blacke silke, silke and silver'[24].

Panement, or *Passemaine*, although almost always applied to metal laces, or laces of metal and silk in the royal inventories, appears to have been a general term for all gimps, braids and laces, as is instanced by its use in the Scottish 'Pasement Bond,'[25] which differentiates between passements which are plain and which are open-worked.

The word passement continued to be in use until the middle of the seventeenth century, and appears to have been applied to lace with a straight edge.

In 1574-5, 'a fayre pasemayne lace of damaske golde and damaske silver' is given at the New Year by the earl of Leicester, and among the New Year's gifts of 1577-8, the Lord Cobham presents a 'petticote of yellow satten layed all over with a pasement of silver and tawnye sylke.' The royal dress must have been stiff with gold and embroidery, to judge by the description of a petticoat, which was 'leyed al over with pasmane lace of golde and sylver, and flowers, with *eight* yards of pasmane of gold and silver rownde abowte it.'

In the inventory of the queen's wardrobe in 1600, appears a French kirtle, edged with a passamaine lace of gold, and a cap of maintenance,[26] 'striped downright, with a passamaine lace of gold to the same.'

At Ashridge, Bucks, the seat of Lord Brownlow, is an interesting relic of Queen Elizabeth—a piece

[13] Mrs. Palliser. *History of Lace.* In 1573, Elizabeth Sedgwicke, of Wathrape, widow, bequeaths to her daughter Lassels, 'an edge of perlle for a remembrance desirying her to give it to one of her daughters.' [*Ibid.*]

[14] New Year's Gifts 1561-2. *Nichol's Progresses of Queen Elizabeth.*

[15] Purl (1) Border ; hem ; fringe ; stitch-work ; a twist of gold or silver. (*Halliwell.*)

[16] *Nichol's Progresses of Queen Elizabeth.*

[17] In the New Years' Gifts of 1577-8, there is 'a kyrtell of white satten embrawdered with *purles of gold like clowdes.*' *Nichol's Progresses of Queen Elizabeth.*

[18] 1571. 'Lace of crowne purle' occurs among 'Provisions of Sundry kyndes' (including Hobby Horses, Bodyes of men in timber, dishes for devell's eyes, rushes and gilding) in the *Accounts of the Revels at Court.*

[19] *Nichol's Progresses of Queen Elizabeth.*

[20] See *Colgrave*, in v. *Doreure, Dorlot.*

[21] Biaz. In a sloping manner. Biace, a slope or bias (*Halliwell.*)

[22] *Nichol's Progresses of Queen Elizabeth.*

[23] *Compas*, a circle. (*Halliwell.*)

[24] Inventory of Queen Elizabeth's Wardrobe. *Nichol's Progresses of Queen Elizabeth.*

[25] The Pasement Bond, dated 6th May, 1593, by which the duke of Lennox and other noblemen bind themselves not to wear any apparel overlaid with any kind of 'pasement' from the date of the bond till Whitsunday 1594. They refuse to wear any clothing 'begaried, laid ower, or smered with ony kynd of pasimentis greit or small, plane or a jowir' (a jour) for the period. *MSS. of the Hon. Mrs. Erskine Murray. Hist. MSS. Comm. Fourth Report Appendix.*

[26] *Nichol's Progresses of Queen Elizabeth.*

of gold lace that once belonged to her. It is, however, impossible to photograph it, as it cannot be removed from the frame in which it is preserved.

From the reign of Mary onwards, frequent mention is made of *parchment* lace (a term generally applied to metal laces) for needle-point worked upon a parchment pattern.

The earliest entry of this is found in the privy purse expenses of the Princess Mary,[27] where she gives to Lady Calthorpe a pair of sleeves of gold trimmed with parchment lace. 'Parchment lace of Watchett and Sylver at vij. viijd.'[28] the ounce appears among the 'emptions' in June, in the revels at court[29]; and in the list of Protestant refugees to England among their trades, it is stated that some live by making matches of hempe stalkes and parchment lace.[30]

Bone-lace is of frequent occurrence in the wardrobe accounts, and the term refers to pillow-lace. Lace was made on the pillow in the Low Countries by the middle of the sixteenth century, and by the influx of Protestant refugees, exiled by the Alba persecution of 1568-77, it was no doubt introduced into England. Fuller attributes a similar date to the growth of the lace industry in this country, and declares the use of lace to be modern 'not exceeding the middle of the reign of Queen Elizabeth.' He desires that it should 'not be condemned for a superfluous wearing, because it doth neither hide nor heat, seeing it doth adorn,' and claims that it stands the State in nothing, and that it is 'not expensive of bullion like other lace, costing nothing save a little thread descanted on by art and industry. Not to say that it saveth some thousands of pounds yearly, formerly sent over to fetch lace from Flanders.'[31]

Bone-lace is also applied to [bobbin-made] metal laces. Among the New Years' gifts of 1577-8, a kyrtell of white satten (presented by the marquess of Northampton), is 'layed rownde abought with a bone lace of Venice golde' and six handerchiefs are edged with a bone lace of black and white. In the New Year's gifts of the following year, the Lady Mary Sydney gives 'a smock and two pillow byers of cameryk, . . . edged with a brode bone lace of black sylke.'[32]

Metal bone-lace appears to have been set with jewels, spangles and bugles,[33] for among the 'emptions' of June, 1572, occurs an entry to the silkwoman 'Mrs. Mowntagne' for 'Bone lace wroughte with sylver and spangells,' and in 1573 is an entry of 'perles set upon silver bone lace for the Ladys Maskers heade.' Finally in the inventory of the queen's wardrobe,[34] in 1600, is a mantle of 'black stitched clothe, edged with a bone lace of small pearle and bugle' (*i.e.*, bugles).

An account of the furniture of the bedroom prepared for the famous visit of the queen to Kenilworth in 1584, gives a curious instance of the cumbrous magnificence of the day, of barbaric spangles, plumes and gold. 'Fyve plumes of coolered feathers garnished with bone lace and spangells of golde and of silver standing in cups, knit all over with golde, silver and crymson silk' adorn the bedstead, of which the five curtains are 'striped down with a bone lace' of gold and silver.'[35]

Laces of crymson, Spanish lace, and 'white heare laycyng' are mentioned in the account of the revels at court; the latter being lace made *of white hair*, and by no means an unusual entry in Queen Elizabeth's reign.[36] Spanish work is also mentioned among the New Year's gifts of 1577-8, when 'Fowlke Grevell' presents the queen with a 'smocke of camerick wrought abowte the collar and sleeves of Spanysshe works of roses and tres.'[37]

Cut-work, with *drawn-work*—geometrical lace—is of frequent occurrence among the New Year's gifts.[38]

In addition to the already enumerated laces of Queen Elizabeth, there are the *bride laces of blue*, of which Coventry, according to Pennant, had a vast manufacture, which was lost before the year 1581. So famous was its dye that 'true as Coventry blue' became proverbial.

In 1574, the minstrel, as described by Laneham,[39] as appearing when Elizabeth was on progress to Killingworth castle, shows from 'his bozome drawne fooath a lappet of his napkin, edged with blue lace and marked with a true love[40], a hart, and a D, for *Damian*, far he was but a bachelor yet.' The lace was probably a coarse, effective trimming, within the reach of the lower classes, by whom it was worn and given to guests at weddings.

These laces continued in fashion until the Coventry plays were put down by the Puritans.

[27] 1536-44. *History of Lace. Mrs. Palliser.*
[28] 'Watchet or skie-coloured cloth.' (*Hakluyt.*)
[29] Extracts from the *Accounts of the Revels at Court.*
[30] *State Papers.* Vol. 82, P.R.O.
[31] *Fuller's Worthies.* Vol. I. Devon, page 397.
[32] *Nichol's Progresses of Queen Elizabeth.*
[33] Extracts from the *Accounts of the Revels at Court.*
[34] *Nichol's Progresses of Queen Elizabeth.*
[35] *Kenilworth Inventory.* A.D. 1584.
[36] Compare the Chartley inventory of Mary Stuart, 'un petit quarré fait à point tresse ouvré par la vieille comtesse de Lennox elle estant à la Tour' (quoted by *Mrs. Palliser. History of Lace*, page 314).
[37] *Nichol's Progresses of Queen Elizabeth.*
[38] 'By the Lady Shandowes, Dowager, a dublet of peche-coloured satten all over covered with white cut worke, and leyed with a lace of Venice gold.' (New Year's Gifts, 1577-8.)
[39] *Nichol's Progresses of Queen Elizabeth.*
[40] *i.e.*, a true-love-knot.



PORTRAIT OF [illegible] BY VELAZQUEZ

A RE-DISCOVERED VELAZQUEZ

BY HERBERT COOK, F.S.A.

THE recovery of missing paintings by Velazquez goes on apace. Let me add one more to the number, or to be exact, let me reintroduce to notice a picture which has for over 30 years lain dormant in French private possession and only the other day crossed the Channel to emerge once more into publicity in this country. The Arundel club have just brought out the first reproduction of it in their new portfolio and the owner of the picture, Sir George Donaldson, now kindly allows me to supplement this by recording something of its history. I hope also to be able to add some fresh facts of interest to stimulate further research among the authorities in Spain.

First as to the history of the picture. (I quote from that invaluable *repertorium* on Velazquez and Murillo by Curtis at p. 33.) In the inventory of the works of art at the palace of Buen Retiro in 1700 is mentioned *Retrato de otro bufon llamado Calabacillas con un retrato en una mano y un billete en la otra.* This seems to agree, as Curtis says, with our picture, and is the earliest reference to it.

Palomino, court painter to Philip V, and himself a pupil of Velazquez' pupil Juan de Alfaro y Gamez, writing between 1715 and 1724 tells us (p. 335) that he saw in Buen Retiro portraits of Philip IV's buffoons. The inventory prepared at the death of Charles II also gives their names, with a brief but sufficient description of each. They comprised besides the *Pablillos de Valladolid*, the *Pernia*, or *Barbarossa*, and the *Don Juan of Austria* (all three now in the Prado), three other and smaller works, *Cardenas the bull-fighter*, with hat in hand, in Velazquez's first manner; *Ochoa, Court doorkeeper*, and *Calabaças*, or *Calabacillas*, with a note in one hand and a portrait in the other. These three (says Justi) have disappeared.[1]

Ponz, writing between 1772 and 1794, also mentions *el bufon divertido con un molinillo de papel, y alguno mas, del gusto de Velazquez.* (vi, 133.) So much for the older authorities.

In 1860 our picture emerges into view at the *Exposition Rétrospective* held in Paris, when it was lent by the duc de Persigny, and described in the catalogue as *Le fou de Philippe IV*, par Velazquez.

In 1872 it was sold in the Persigny sale for 1,600 frs. (!) to M. Maurice Cottier of Paris, in whose possession it was when thus described by Curtis: 'No. 75. A clown, a laughing youth about 12 years of age, in black velvet costume, with wide breeches and falling collar, holds in his right hand a miniature of a lady, and in his left a paper windmill at the end of a stick; behind him is a leather covered chair; architecture in the background. Full length, life size.' (I may remark in passing the age of the youth appears to be about 16-18, and not 12, and the appellation clown is hardly the right one to use). No further reference to the picture appears in either Justi or Beruete, but it is cited in the list of works in Sir Walter Armstrong's article on Velazquez republished in Bryan's dictionary. Señor Beruete indeed refers to the portrait of Calabacillas which Velazquez is said to have painted, but apparently the distinguished critic was not acquainted with the present work.[2]

All the more welcome therefore is the rediscovery and identification of Sir George Donaldson's picture as the missing portrait of Calabaças, or Calabacillas, by Velazquez.

But is it really a Velazquez some one will ask? Or is it the work of that marvellous, yet mythical Mazo, Velazquez' alter ego, whom to invoke seems the fashion of despair? I think in this case dates will help to decide. For Mazo, be it remembered, was Velazquez' son-in-law, as well as his pupil, and was therefore presumably a considerably younger man.[3] Now our picture vividly recalls the *Pablillos de Valladolid* of Velazquez (in the Prado) a work which Señor Beruete puts down to about 1631, but which I agree with Sir Walter Armstrong is some years earlier, viz., about 1623. In the latter case Mazo was certainly too young to paint it, in the former probably so. But if not a Mazo, is it a Velazquez? for that is the main thing. To me it appears both in conception and execution indisputably characteristic. We get the striking pose, as in the *Pablillos*, the intense observation of character and succinct grip of facts registered with a skill which proclaims a master-mind. The way in which the knock-kneed, limp, ungainly body suggests the weak intellect that is amused with pretty toys and paper windmills is as characteristic of Velazquez as the superb piece of 'still-life' painting in the stool and architectural background. This unfortunate youth is a 'saftie,'—no one word in English really expresses this harmless degree of idiocy, for neither clown, fool, nor buffoon will quite do,—a class that was specially cultivated, as we know from other portraits by Velazquez, at the choice court of Philip IV. His very nick-name of Pumpkins, or Gourds (*calabaças*) raises a smile, and doubtless aptly describes his mental hollowness. Imbecile is perhaps the best descriptive word to apply to this unhappy being, who, as we shall presently see, was attached to Philip's household for many years to come, and served to enliven the lugubrious gravity of the Spanish court etiquette.

[1] Quoted from Justi p. 438. I take it that 'note' is 'billete' of the inventory, a loose and inaccurate description of the paper windmill.

[2] Page 136.

[3] The exact date of his birth is not known. Curtis puts it 'Somewhere about 1610.'

The painter here reveals an artistic feeling for contour, and a sense of pattern relieved on a grey ground which is exactly paralleled in other works of Velazquez. The very corrections in the outline are everywhere apparent; a method of workmanship a copyist does not affect. There is even evidence of a later revision of detail which would point, as in other cases, to the artist having laid aside his work for a time, to complete at some later period. Nevertheless, certain immaturities of style indicate an early stage of development; the hands do not correspond perfectly with the youthful head, and a certain restlessness in the conception betrays a want of maturer balance, such as exists in those later pictures of buffoons and dwarfs that we see in the Prado. And that brings me to another point. For I believe our Calabaças is none other than the so-called Bobo de Coria, whose striking picture in the Madrid Gallery is familiar to all students of Velazquez. Critics are all agreed that here is one of the master's latest works, painted somewhere between 1651 and 1660, so that evidences of style make the identity quite possible. But beyond the plausible likeness of features, we may note particularly the gourds introduced one on each side, surely an allusion to the nickname Calabaças. If I am right therefore in my conjecture Calabaças is the *Booby from Coria*, a village near Madrid, and was painted twice by Velazquez, once as a youth, doubtless on his introduction to court, and later on as one of the recognised appanages of the royal household.[4] Thus the new picture serves to throw some light on one of the Prado portraits, and the interest in both is heightened by the identification of the 'saftie' as the Calabaças of the old inventories.[5]

[4] Señor Beruete (page 132), quotes M. Cruzada Villaamil, as saying 'que le prétendu Bobo de Coria pourrait bien être le bouffon Calabazas (calebasse); le nain est en effet assis entre deux de ces fruits.'

[5] One point remains to be cleared up. Justi (page 438), quotes the size of the three missing buffoons as '1½ yards square.' Our picture, however, measures 67½ by 41½ inches.

THE BODEGONES AND EARLY WORKS OF VELAZQUEZ

BY SIR J. C. ROBINSON, C.B.

NEUMANN and Baretti, the Anglo-Spanish lexicographers, define the word *bodega* as a wine vault or store room and *bodegon* as a depreciatory derivative. 'Shop picture' may perhaps be taken as the nearest equivalent in English. In reality the word as applied to pictures, responds in some degree to our English term 'still life.' Both are sufficiently awkward attempts to indicate a well-known class of works, for which no recognised or obvious descriptive term previously existed in either language.

The class of works practically came into existence towards the end of the 16th century. Probably the Netherlandish painters were the earliest in the field, although in Italy, Caravaggio and the Venetians of the Bassano school were also active at the period in question. Works in that class however seem to have soon become popular in the Peninsula, and Seville, the rival of Venice in wealth and art culture, its head-quarters.

Needless to say that Velazquez, as he was one of the earliest, was also, from first to last, infinitely the greatest exponent of this popular category of art. Practically it may be assumed that all, or nearly all the pictures of the great artist in this class were executed during his residence in Seville, before he came to finally live in Madrid, and although occasional productions of a later period, such as the *Borrachos* and the dwarfs, may perhaps be deemed analogous in character, they are yet sufficiently distinct to constitute a class apart in the painter's life's work.

When in 1623 Velazquez was translated to Madrid under the patronage of Olivarez and the king, naturally the 'potboiler' *bodegones* soon became things of the past.

Although at all times of his career Velazquez was an industrious and facile worker, his earlier years in Seville seem to have given us a greater comparative volume of production than those of his later time. The painter, in fact, became merged in the court official at the critical period of his development as an artist, and it is reasonable to suppose that the cause is to be found in ever increasing incongruous occupations and in the comparative somnolence of prosperity.

The Prado gallery in Madrid contains the greater part of the work of the painter's mature and later time, but scarcely anything of his earlier period, and not a single picture which can be called a typical *bodegon* of the Seville period. One celebrated work, famous mainly because it was at one time in evidence in the royal collection—the *Aguador de Sevilla*, now in the duke of Wellington's collection—was taken away from Spain by Joseph Bonaparte and captured by the duke at Vittoria.

This famous picture, although by no means the most interesting or excellent of the painter's *bodegon* pictures now in this country, seems, nevertheless, to have had an especial appreciation in Spain, probably because it was always in





PORTRAIT OF PABILLOS DE VALLADOLID, BY VELAZQUEZ
IN THE PRADO MUSEUM, MADRID

evidence at Madrid, whilst the other notable works of the painter, of the same class, were still slumbering in Seville and its neighbourhood.

Perhaps it may be counted as an unlucky 'fortune of war' that the *Aguador* picture was alienated from the country. For the world at large, at all events, it would have been an appreciable advantage had it remained in Madrid, as an important link in the chain of development of the painter's works.

It would then probably have modified and set right many erroneous appreciations of the great master's productions, extant elsewhere.

When Ferdinand VII accomplished the one beneficent event of his reign—the foundation of the new museum of the Prado at Madrid—the real greatness of Velazquez may be said to have been revealed to the world; before that time the great works of his mature period had, so to speak, to be taken on trust, for they were practically hidden away and lost to the world in the dark saloons of the royal palace, seldom seen and for the most part undescribed and unwritten monuments. To the mass of mankind the painter was but a shadowy name and the visible embodiments and guarantees of his fame, his early works only, interesting and excellent in their way, yet reveal only partial and insufficient glimpses of his undeveloped but supreme genius.

The fame of Velazquez had, however, mainly from the same cause, become overshadowed and seemingly diminished by that of a compatriot of his own. Murillo in the early seventeenth century, perhaps it may be said during the greater part of it, had usurped the place of his far greater contemporary townsman, and it is a significant fact that the class of productions of the younger Sevillian master, although obviously suggested by the *bodegones* of Velazquez, were, and perhaps it may be said are still, in a growing ratio, those of his works to which the art world has finally attached the greatest value.

When Marshal Soult had the entire art treasures of the Peninsula to choose from, it was the glorified Virgins of Murillo which, in his opinion, were the works of supremest value, but before his time the shrewd founder of the Dulwich gallery had foreseen that the beggar boys and flower girls of Murillo would ultimately take the highest place in public estimation. Needless to say that our own day has fully confirmed this appreciation. Murillo's cloud-bedight virgins with the soaring angels, occupying, as they still do, places of honour in the public and private galleries of Europe, nowhere be it said in fuller evidence than in this country, are still regarded with conventional reverence as works of great value, but they are not really loved or coveted as of old.

Velazquez, nevertheless, is as yet but at the beginning of his posthumous reign of glory. A flood of gushing literature in all languages has, it is true, of late years been thrown upon the world. The man and his works have become a standing theme for infinite bookmaking. There are yet, however, things to be said, problems and questions of connoisseurship to debate, which have as yet scarcely been touched upon by competent authorities.

The great Napoleonic war in the Peninsula in the beginning of the last century was the obvious cause of the displacement and dispersion of infinite art treasures. When, however, the fortunes of war went against the invaders the final wave of success somewhat suddenly overwhelmed them, leaving them without time or opportunity to gather and carry away the harvest of artistic spoil which they had counted on gleaning.

As it was, Joseph Bonaparte's sudden departure from Madrid left him time only to pack and carry off a few small pictures, such as could be stowed away in travelling carriages. The Correggio *Christ in the Garden* and the Velazquez *Aguador* were doubtless the most prized of this spoil of war. Soult, as we have seen, was more farseeing and made surer work, but it is significant that he seems to have carried off nothing of Velazquez. In the English army there were no plunderers, but, on the other hand, not a few well-born and wealthy officers, men brought up in great country houses, wall covered with ancestral pictures and treasured 'old masters,' moreover well disposed to augment these treasures, gladly put at their disposition by the war impoverished owners.

During the height of the war even, English picture dealers and their agents found their way to Spain and the country yielded a rich harvest to the enterprising purveyors. With infinite difficulty and danger, for instance, the great Rubens pictures, now belonging to the duke of Westminster, were extracted from their original site at Loeches and safely brought to England. These purveyors, although Murillo had the greatest hold on their appreciation, were not blind to the intrinsic merits of Velazquez, and the few works in the class of portraiture of the great master now in England were mostly brought over at this period. Such works, however, extant in Spain, other than those in the royal palace of Madrid, were few in number. Seville and its neighbourhood, however, still preserved perhaps the greater number of the early productions of the master, notably the *bodegones*, works which, in the sudden elevation of the great artist, were probably regarded by himself as unsuitable and unlikely to find favour in the courtly circles to which he had attained. It is certain in any case that the bodegon pictures of Velazquez at this period were well appreciated and especially sought for by English dealers and amateur purchasers in Spain, and that

the country was well-nigh cleared of this class of his works, and it is equally certain that the greater number of such pictures are now in England. During the long years which succeeded the great war these pictures gradually found resting-places amongst the miscellaneous gatherings of 'old masters' pictures in the mansions and country homes of the well-to-do English people.

When they changed hands their origin had often been forgotten and there was little or no understanding of their real importance or pecuniary value. The auction rooms of London have, in fact, from year to year, seldom been without examples of so-called 'still-life' pictures attributed to Velazquez; needless to say that they became a recognised category, and that virtually all such Spanish pictures were fathered on the great painter. Doubtless but a small percentage of these pictures were really authentic, but it by no means followed that prices ranged accordingly.

It remains yet to sift the true pearls from the false imitations, and there are yet treasures to be gleaned in this field. This process, however, will not be so easy to carry out as might have been expected, for there is more than one snare in the path of the critic.

Whether Velazquez was the earliest of the Seville painters, the creator in fact of the Spanish bodegon class of pictures, is a question open to discussion and needing further research. It appears in any case that this class of his works soon found imitators—possibly instant and immediate—in his own town, and such imitations doubtless became even more frequent and popular after the painter's exaltation and his removal to Madrid.

It is thus a somewhat difficult and onerous matter to discriminate, and differences of opinion amongst competent authorities are naturally to be expected.

The radical differences of style and general aspect which the early, as compared with the later, fully developed works of the painter display, would naturally lead to entirely different and inadequate appreciation of the value of the life's work of this great painter to any observer acquainted with only one of these phases of his art.

This cause indeed literally operated in this country almost until our own immediate time. Until the opening out of Spain by railways, some thirty or forty years ago, very few persons with artistic proclivities had visited Spain, and the treasures of the Prado still awaited their world-wide illustration by means of photography. Thus, in England, in our own National Gallery, the *Boar Hunt*, an exceptional and somewhat transitional picture, was the only work of the master's advanced time generally known and accessible to the public, whilst at the same time, in Spain, the more sombre, yet not less masterly early productions of the master were literally unknown.

Pacheco, the self-satisfied, garrulous father-in-law of Velazquez, has left us precious although but scanty and fitful glimpses of the painter's early education and procedure. It is clear that the young man, nature-endowed and needing but little from teachers, whose productions almost from the outset he must have held in little account, very soon learnt all that they had to teach him. This was the rudimentary technique of the art of oil painting on canvas. This technique was very simple and essentially sound, and it was in the main adhered to from first to last of the painter's career.

From this inherent soundness and simplicity it has followed that the genuine works of Velazquez, from first to last, have, as a rule, come down to us in a better state of preservation than those of most of his contemporaries.

The early works are darker and less vivacious than the later ones, for a primary fundamental reason, which prevailed more or less from first to last, but was most accentuated in his early practice in Seville. This was the habit of painting on dark brownish red grounds of varying shades of intensity. This technique was fundamentally a vicious one; nevertheless it was virtually that of Titian and Rembrandt, but in the hands of such men, even the deteriorating influences of time and natural change seem to have left qualities of excellence and beauty which have more than compensated for the inevitable resultant and never-ceasing alteration in the balance of light and shade of these works. So it was with Velazquez—for the rest, the practice of the great artist was extremely simple and sound—mainly solid painting with reliable unchanging pigments, mixed probably with no other vehicle than simple linseed oil and turpentine. The work was rapidly and easily done, painted up at once and without the constant glazings and scumblings of a Titian or Sir Joshua.

To return to a question already alluded to in this article—whether any of the Sevillian painters before Velazquez had habitually painted *bodegones* of the kind in question is a moot point; in other words, was Velazquez the first inventor, so to speak, of this class of art productions, or only the most gifted and notable of a school of painters of popular *genre* subjects, which had arisen in the Andalusian capital?

The great pictorial staple of the Peninsular painters was devotional pictures—saints and madonnas—and a special market had arisen in Seville for such pictures. The churches of Mexico and Peru wanted altar pieces, and every household its special holy icon.

There are not wanting indications, however, that at the same time a trade had arisen in art productions of a more mundane nature. The colonial market was an open one, and the new

world had apparently, to some extent, cast off the fetters of inquisitorial pietism. Commercialism had dawned and the gloomy Spanish nature had received a new enlightenment.

The rough people who furnished the silver ingots had doubtless begun to yearn for the amenities of life, and it is likely that the bodegones—presentments of the old country life—soon became popular on the other side of the ocean. The *feria* at Seville was a perennial open market for all kinds of old-world novelties, and we have, indeed, on record that, following immediately on the *bodegon* period of Velazquez, his young fellow-townsman and immediate successor, Murillo, was not above catering for it. What, then, more likely than that early essays by Velazquez even may still be slumbering in remote *haciendas* under the shadow of the Andes?

It is not, however, intended to convey that the class of still life pictures, as now understood, had its origin in Spain. Undoubtedly it had been previously developed in the Low Countries, and the union of Spain and the Netherlands under the same crown, which had already had nearly a century's duration, following, in fact, upon the previous infusion of early Flemish art into the Peninsula, must have exercised an appreciable influence on the Seville painters of the immediate time of Velazquez. Doubtless, in the first quarter of the seventeenth century, pictures of every day life subjects, works of the earlier Dutch masters, had become known in Spain, and fruit and flower pictures had been produced—they had by that time superseded the *Vanitas* and *Memento-mori* pictures of the previous century, the shape and guise in which, with the exception of portraiture, 'profane,' as distinguished from the all engrossing 'religious art,' had then mainly assumed. Are we then to assume that there existed in Seville at the time of Velazquez' apprenticeship with Pacheco, a school, or indeed any individual painter employed in producing *bodegon* pictures of the class produced by Velazquez? In other words had Velazquez a precursor in whose steps he trod, and whose style and technique he followed? Recent writers have made much of his short apprenticeship with Herrera, and have dilated on the fact that the coarse and overbearing painter is known to have produced, besides the huge church pictures by which he is chiefly known, still life and 'conversation' pictures. The indications in Spanish authorities to that effect, however, refer to works produced in the later years of Herrera's life, long after Velazquez had lived through his bodegon period. Was, then, Velazquez the virtual inventor of this well-marked category of art productions in his own native city? or only one of, it might be, several painters engaged on the same kind of works? If in the latter case, he was undoubtedly *primus inter pares*, but there are I think good reasons for thinking that such pictures as the *Aguador*, the *Martha and Mary*, and the *Omelette Woman* were entirely new and original creations of the gifted young artist. They were, in any case, revelations to his contemporaries, which must have overshadowed and effaced any previous essays in the same direction, if indeed any such had existed. But whether or not Velazquez is to be considered as the inventor, so to speak, of this class of pictures, it is certain that their success had the effect of producing, apparently almost immediately, overt imitations of his pictures, *pasticci* in fact, compositions closely resembling his authentic works, and mainly copied from them, but in every respect showing an all pervading inferiority, leaving no doubt as to their status and character.

The question of the authenticity of the various works claiming to be original *bodegones* by Velazquez should, however, receive further and more careful elucidation than it has hitherto received.

The *Martha and Mary*.

This is probably the earliest work of Velazquez which has hitherto come to light, and the circumstances of its acquisition by Sir William Gregory, M.P., a trustee of the National Gallery, by whom, together with the landscape sketch of the painter's later time called *A Duel on the Banks of the Manzanares*, it was bequeathed to the nation, should be put on record. Sir William Gregory, who was an intimate friend of the writer, had accompanied him (1862-63) in two successive journeys in Spain, undertaken for the purchase of works of Spanish art for the South Kensington Museum. Shortly afterwards the *Martha and Mary* made its appearance in an obscure sale at Christie's, and at the writer's instigation Sir William Gregory acquired it for the modest sum of £2 16s. The *Duel* picture occurred in the same way a year or two later, and was purchased for a similar trifling sum. Both pictures were, nevertheless, rightly described as works of Velazquez. Then shortly afterwards the *Omelette Woman* picture occurred in the sale of a collection in the north of England, and it was acquired for the late Sir Frances Cook, also for a comparatively nominal sum. This work, nevertheless, had enjoyed a certain amount of repute many years previously, when in the possession of the well-known picture dealer, Smith, of Bond Street.

This unaccountable blindness, nevertheless, obtained at a time when the art world at large was even exuberant in its appreciation of the *Aguador de Sevilla*, a picture, nevertheless, of precisely the same average importance and value. That there are still works of the painter's earlier period slumbering unnoted in this country is certain but it may be safely predicted that whenever

they come under the auctioneer's hammer the result will be very different.

Only a short interval could have intervened between the production of the *Martha and Mary* and the *Omelette Woman* picture. That the former was the earlier of the two is obvious from its inferiority in every respect. It will be noted that the old woman, who seems to be chiding the rather sullen-featured servant girl, is the same personage who posed in the *Omelette Woman* picture. The girl again might well be the sister of the serving boy in the same work. This young man evidently presents us with a life-like portrait of the *mozo* or servant lad, who, according to Pacheco, was kept by Velazquez especially in order to serve as a model in his pictures. An interesting feature in the *Martha and Mary* picture should be taken note of, as an arrangement of pictorial composition, which Velazquez repeated several times afterwards; it is the detached episode, so to speak, of the open room in the background in which the scriptural scene passes. A precisely similar treatment is shown in the large Richmond still-life picture, in which the kitchen with its cooking stove and the figure of a woman looking out of the window is seen represented in the distance in a similar corner of the picture. Substantially, moreover, the same pictorial artifice is seen repeated in a work which is one of the crowning glories of his later life—*Las Hilanderas.*

The *Omelette Woman.*

Most likely this picture and the *Aguador de Sevilla* were painted in the same year, and it is hard to say which was the earlier work. Probably the *Aguador* shows a slight advance in technique, but, on the other hand, it is heavier and less lightsome in effect. It shows, in short, less of the enveloping atmosphere *el ayre*, which Spanish art critics have well indicated as one of the indescribable, but nevertheless real and palpable and most admirable, characteristics of the great master.

It will be noted, in the first place, that the figure and action of the boy in both pictures are almost identical; both were evidently painted from the same *mozo*, the serving-lad kept by the painter; the same lad, it may be noted, is represented in another picture of Velazquez's known to the writer, painted some two or three years later, in which the boy's obviously more advanced age corresponds exactly with other indications and circumstances, forming a very satisfactory clue to the date of the work in question, which is confirmed, moreover, by other decisive indications. The very perfect state of conservation of all these early works of Velazquez is striking evidence of the conscientious, painstaking workmanship of the coming great artist. The present picture is well and solidly painted up, with little or no retouching and an entire absence of the artifices of superficial glazing, scumbling, etc.; consequently, it is literally as well preserved as the day it left the painter's easel. Need it be said that, in spite of some juvenile shortcomings in the way of uncertain perspective, etc., it is a precious masterpiece of art, which, if the painter had never in his after years infinitely surpassed, would still have sufficed to stamp him as a genius, even at this early time towering above all his contemporary competitors?

The *Steward.*

This picture was apparently painted a year or two after the *Omelette Woman* and it may be noted that the want of understanding of the rules of perspective shown in the rendering of the circular dishes, bowls and pitchers, in both pictures, irrespective of their places in the compositions, is an evidence of juvenile inexperience, which, be it said, Velazquez did not entirely overcome for some years afterwards.

In the *Steward* picture, however, we have a notable attempt at making an advance upon previous productions. Here for the first time we find the great painter delineating the human countenance, lit up by transient expression of the most vivid reality. Heretofore the rendering of the heads of his figures has been comparatively expressionless—literal reproductions only of passive passionless humanity, but in this picture we have life and meaning portrayed with wonderful verisimilitude.

In this picture then we have the true precursor of the *Borrachos*, that crowning glory of the artist's early life work, and to the end of it one of the most universally popular.

On Velazquez were conferred gifts seldom or never given at the same time and never perhaps in equal measure—gifts essentially different—the power to render with unerring fidelity and infinite ease and dexterity the main facts and details of objects, and the power to grasp and perpetuate the fleeting indications of the mind reflected in the human countenance. The steward in this picture speaks to us with no uncertain voice, his jovial, radiant face bids us take note of the good things of this life spread out before us. We seem even to have known the man in the flesh and his friendly face is one never to be forgotten. It may be presumed that he represents the steward or major-domo of one of the great Sevillian noble households of the period.

The picture, fortunately in the most perfect state of preservation, represents a smiling, double-chinned, well-fed official, holding in his two hands a glazed eathenware bowl of red wine (a detail repeated line for line afterwards in the *Borrachos*) standing with a table in front of him, on which are spread out viands of all kinds, together with a large water pitcher, a pot of cream, a pack of cards and a pile of silver doubloons, whilst suspended from a rod above are a ham, a codfish,



THE BEGGAR WITH THE WINE-BOTTLE, BY VELAZQUEZ
IN THE COLLECTION OF SIR FREDERICK COOK, BART.



MARTHA AND MARY, BY VELAZQUEZ
IN THE NATIONAL GALLERY



THE STEWARD, BY VELAZQUEZ
IN THE COLLECTION OF SIR J. C. ROBINSON, C.B.



THE OMELETTE WOMAN, BY VELAZQUEZ
IN THE COLLECTION OF SIR FREDERICK COOK, BART.

a duck and a string of sausages. All these objects are painted with a truth of imitation and a power and delicacy of execution which no Dutch master, even of the succeeding age, ever surpassed, or perhaps approached.

The appreciation of the *Steward* picture at the time of its production is attested by the partial imitation of its main features, in a picture painted only a few years afterwards, attributed to the master himself, but doubtless, in reality, the work of a contemporary scholar or imitator. This is the interesting and important *bodegon* picture exhibited by Lord Plymouth, at the Royal Academy exhibition, two or three years ago, believed to be a work of Velazquez, of his early Seville period, and the precursor of the *Borrachos*. It was however pointed out, that as the two principal heads in the picture were exactly and in every detail those in the *Borrachos* picture, painted in 1626, and most certainly copied from it, the picture could not possibly be of this early time, whilst the accompanying figures in the picture were so obviously inferior as to leave no doubt that the entire work was a *pasticcio* by a contemporary scholar or imitator. At the same time the general ordonnance of the composition, in the arrangement of the 'still life' objects—the ham, birds, fish, rabbits, cheese, fruit, etc., formally distributed in the background of the picture and on the table, showed an equally unmistakable acquaintance on the part of the artist with the *Steward* picture now in question: the distribution and arrangement of the several objects being in fact precisely the same. Consequently therefore Lord Plymouth's *bodegon* picture must be the work of a later imitator of the works of Velazquez, and the writer may add that he has seen, both in this country and in Spain, other similar works, obviously by the same hand. As yet however there is no certain clue to the identification of this painter. A suggestion may now, however, be hazarded on the following grounds. It is obvious that whoever copied the two heads in Lord Plymouth's picture from the *Borrachos* can scarcely have done so without having obtained the permission of Velazquez, since the picture itself, then in the royal palace, was practically in his charge. The writer suggests that this favoured artist may possibly have been his mulatto slave, Pareja, who we know, from the early biographers of Velazquez, was allowed by the great master to make copies of his pictures. In any case, pictures of similar subjects, apparently by the same hand, some of them evidently produced at considerably later periods in the century, have been more than once noted by the writer. The grinning, toothless man on the right of Lord Plymouth's picture, in particular, and its counterpart in the figure of a toothless old woman, in fact, in the end, became, as it were, stock motives in the presentments of a succession of Spanish painters for a century or more afterwards.

THE BEGGAR WITH THE WINE BOTTLE.

Viva el vino, leche de los viejos ('Hurrah for wine, the milk of the aged,') has been appropriately inscribed on the frame of this fine picture. So vividly realistic is this wonderful study from the life that the purely emblematic accessory, in the form of a translucent globe, in which is discerned a landscape with sky and distant mountains, with a group of peasants dancing before the door of a wine shop, scarcely strikes the observer with any sense of incongruity.

Whoever has traversed the hot and dusty plains of Spain would, it is to be thought, recognise at once the ever-present roadside beggar man—the indigenous *pordiosero*, with his crutch and wine *bota*, clad in his brown cloth coat, patched and darned until it has become difficult to recognise the original texture of the garment; a type of humanity absolutely the same to-day as in the time of Velazquez. This picture is a composition of the same order as the *Borrachos* and apparently painted not long before it, and yet this most characteristic picture has been described by the leading writer on Velazquez as probably 'the work of a Flemish painter.'[1]

It is needless to waste time in the refutation of this unfortunate judgment; moreover the *provenance* of the picture would, if any extraneous evidence of its Spanish origin were really required, be almost conclusive, for it was acquired by a former owner, an English officer, in the year 1816 at Genoa from the French General Coulaincourt, who had brought it from Spain. Coulaincourt was a notorious plunderer, and his shameless robberies of church plate and jewels are still on record in sacristies and churches throughout the land.

The painstaking realism of this obviously loving exercise is in no other early work of the painter more conspicuously displayed than in some of the details of the work. The wine bottle for instance is a marvel of literal imitation. This vessel shows a kind of ceramic decoration still practised in Spain—the surface of such vessels being covered with layers of differently coloured clays under the glazing, arranged in wavy foldings like the well-known marbled papers used in bookbinding. The imitation of this process, here depicted with wonderful technical ability, is surpassed only by the admirable painting of the hand, which grasps the neck of the bottle.

The technical execution in general displays a sharp crispness of touch, showing a great advance in manual dexterity beyond any of the *bodegon* pictures previously noted. The date of production of this picture was probably about 1622-3.

[1] Justi 'Velazquez and his Times,' p. 73.

PORTRAITS OF MARY STUART

BY ANDREW LANG

PEOPLE who are interested in Mary Stuart must be gratified by the valuable articles of Mr. Lionel Cust and Miss Martin in THE BURLINGTON MAGAZINE of October. Mr. Cust's judicious divination of the true attribution of the Hardwick portrait of Mary and Darnley is entirely confirmed by the historical studies of Miss Martin. To Cripps the restorer we probably owe the aquiline hag with thick arched eyebrows, round eyes, and a Semitic beak, who does duty for the ever unfortunate queen of Scots. The accompanying Rijksmuseum miniature shows what Mary's eyebrows, eyes, and nose really were, and not even five years of John Knox could have converted her into the middle-aged Jewess of the restorer, Cripps. Darnley displays the premature corpulence with which, if we believe Darnley's father (in the Lennox MSS.), Mary reproached him after Riccio's murder. As in the Morton portrait, the queen holds a laced handkerchief in her left hand, so we need not, on that ground, attribute the Morton portrait to Honthorst! That Honthorst was the painter of the Morton portrait was one of the hypotheses that occurred to Sir George Scharf.

Who then did paint the newly recognised Hardwick portrait of Mary and Darnley, the date of which, if it be a contemporary work, must be 1565-66? There was no native painter in Scotland, and the only painter whose name occurs in Mary's household list is Jehan de Court (1566-67). Of his work, though he became painter to Henri III, we know next to nothing: if a portrait of Henri conjecturally attributed to him be really from his hand, he was of a stiff and wooden genius, and designed the jewels worn by his sitters with minute accuracy, but to do so was customary. The jewel on the handle of the queen's fan, in the Hardwick portrait, is beautifully designed; the two male figures in white enamel, and the recumbent female figure below the large table-cut stone are probably connected with some story. The jewel does not occur in any of the queen's extant inventories: she may have acquired it and given it away between 1562 and June, 1566. It would be well to compare the picture with the portrait of MaryBeaton, at Balfour, which may be from the same hand: it is photographed in Mrs. McCunn's 'Mary Stuart' (p. 71).

I am anxious to point out that Mr. Cust, in reviewing my 'Portraits and Jewels of Mary Stuart,' has misunderstood some of my opinions.

Mr. Cust writes, 'where Mr. Lang, and with him Mr. Foster, or perhaps Mr. Lang guided by Mr. Foster, goes astray, is that in order to complete his argument and crown his ingenuity by proof, he is compelled to accept the actual Leven and Melville portrait as a contemporary painting, and even goes so far as to attribute it to Jehan de Court,' who occurs, we saw, in Mary's household list of 1566-67 as a painter in receipt of a large salary. Mr. Cust also says that 'there are difficulties in the way of accepting the Morton portrait as one taken direct from the life.' But here Mr. Cust has inadvertently misunderstood my meaning. In four or five passages I expressly disclaim all pretension to decide when the Leven and Melville portrait was painted, and I do not suppose that the Morton portrait was done 'direct from the life.' I remark ('Portraits and Jewels,' p. 93) 'that perhaps no other portrait of Mary,' setting aside the early French crayons, 'except the Florence, Amsterdam, and Welbeck miniatures, with possibly one or two late miniatures, has been actually done direct from the life, or by the artist from his own sketch in crayons. The precise relation of the Leven and Melville portrait to work done direct from the life we can only guess at, and the same remark applies to the Morton portrait, and the portraits of the Sheffield type.' I do not 'go so far as to attribute' the Leven and Melville portrait 'to Jehan de Court,' as Mr. Cust avers. I say that 'if any portrait of Mary by Jehan de Court exists,' the Leven and Melville 'may be that likeness, *or a copy from it.*' ('Portraits and Jewels,' p. 71). But as has been seen, I proclaim my total ignorance of 'the relation of the portrait to work done direct from the life,' and, necessarily, I am quite as ignorant concerning the identity of the artist who originally created this type. I never saw any painting by that little-known artist, Jehan de Court. He is merely the one painter whom Mary is known, from documentary evidence, to have patronised, though, in France she sat to François Clouet.

As to the Leven, Morton, and Sheffield types, I say that they 'have some relationship to the life; if not the rose, they have been near the rose' (p. 93). One can scarcely be more cautious, and I hope that I have made my caution sufficiently undeniable.

As to the proof of identity given in the Leven portrait, by the presence of the *touret* of pearls, the bosom belt of jewels, and the *cotoire* of pearls and rubies: all catalogued in Mary's inventories, Mr. Cust and I are at one, but I think that a study of M. Bapst's work on the crown jewels of France may persuade him that artists, as a rule, were as conscientious in painting the jewels of their subjects, as they were in designing them in their crayon sketches. The jewels were recognised accessories of the noble or royal personalities.

In any case Mr. Cust so far recognises the value of evidence from jewels as to say that it 'invests the Leven portrait with an interest to which its artistic merit did not seem previously to give it a title.' As to 'artistic merit' Mr. Cust had previously

written (*The Athenæum*, March 25, 1905) that 'the portrait is an undeniable likeness of Mary Stuart, and that 'the portrait is carefully painted and the work of an expert artist.' Such a portrait has surely 'the artistic merit' which Mr. Cust now seems inclined to deny to it. The likeness shows 'the pleasing face of a gentlewoman,' and even John Knox said that Mary's face was 'pleasing;' while most of her other portraits are far from deserving the compliment of that amateur.

As to Mr. Cust's theory that the portrait may have been made up late, by a person who 'knew by personal association or tradition' the special jewels of Mary's early days, Mr. Rait, in *The Scottish Historical Review* (October, 1906), remarks that the opinion is more likely to please art critics than historical students.

Mr. Cust very justly observes that my 'critical faculties have not enabled me to see that the wax medallion in the Breslau Museum is, as should have been expected, merely copied from the engraving published in 1559 by Hieronymus Cock.' My critical faculties convince me that the medallion, a French work, has the same original source as Cock's engraving. But let anyone compare the engraving, in Mr. Cust's book, with the reproduction of the medallion in mine. I do not even recognise the face of Mary in Cock's engraving: the expression and features are not hers; the head is imperiously erect; the jewel on the breast is a large piece of conventional character. In the medallion, on the other hand, the features, and the expression of Stuart melancholy, are most accurately given; the head droops pensively, and the jewels are masks of lions' heads, probably in gold *repoussé*. The medallion is an exquisitely graceful likeness, the engraving is a wooden piece of popular imagery. Consequently the medallion was not copied from the woodcut, though the woodcut is descended from the same original type as the medallion.

On a point of history I think, under correction, that Mr. Cust has made a slip. In 1560-67 Mary had an embroiderer named Pierre Oudry, and three other craftsmen. In the list of her reduced household in 1573, first published by me, a blank is left for the names of all these craftsmen. In a letter of Walsingham to Shrewsbury, May 30, 1578, we are told that Mary now has an embroiderer, unnamed, whose wife the queen must not be permitted to see, lest the woman should carry her messages to France. Now in this very year, 1578, P. Oudry signs the Sheffield portrait. I ventured to identify the embroiderer of 1560-67, P. Oudry, with the P. Oudry who must have been in the queen's *entourage*, I think, when he painted her portrait in 1578. No doubt I was too positive, but still the theory is plausible; there could not be many men named P. Oudry associated with Mary in England. Mr. Cust objects that 'in 1578 the queen's embroiderer was another man,' not Oudry. This would be decisive against my view, but where is Mr. Cust's evidence for the name of the embroiderer of 1578? In 1585, at Tutbury, Mary had quarrelled with, and wished to dismiss her unnamed embroiderer and his wife. Apparently she did dismiss them, for, in 1586, her embroiderer is not said to have a wife, in the household list: his name is Charles Plouvart.

Thus, while I cannot prove that P. Oudry was Mary's embroiderer in 1578, when P. Oudry was so far connected with her as to paint her portrait, Mr. Cust gives no evidence in proof of his statement that the embroiderer of 1578 'was another man.' I am unaware of the existence of any household list for 1578.

The duke of Portland's miniature represents a convalescent. I would gladly attribute it, as Father Pollen and Mr. Cust incline to do, to Jehan de Court, at Jedburgh, in October, 1566. But Mary had serious illnesses while dauphine, in France, much earlier, and we scarcely know anything of the work of Jehan de Court; of miniatures by him we know nothing.

The little full-length miniatures in which Mary holds a book of devotion, and has all the insignia of the crowns of England, France, Scotland and Ireland, I take to be eighteenth-century copies on ivory of some lost original, made while Mary (about 1572) was, though a captive, recognised as the rightful queen of the English Catholics. This is their historical value. Except on this theory the things have no *raison d'être*.

I have heard that a portrait on old panel, with various marks of authenticity, has proved to be a genuine likeness of Mary, since the later paint that disguised it has been removed. This gives interest to a portrait on old panel, mentioned by me in 'Portraits and Jewels,' p. 100. The face is not Mary's, and is, I think, of the eighteenth century. But across the breast is the belt of double pearls alternating with large table diamonds, which, in 1566, Mary bequeathed to the house of Guise, while the jewelled tiara is of the style of Queen Elizabeth's, in the well-known 'Ermine portrait.'

I am not permitted to name the owner, but very possibly the true likeness of Mary lurks under the comfortable covering of a *plantureuse* beauty of the eighteenth century. The hair, in this portrait, is of Mary's natural auburn. There are still discoveries to be made, and a probable hunting ground is Spain.

'THE MORNING VISIT.'
A LITHOGRAPH By C. H. SHANNON.

'To many,' says Mr. Ricketts in his rare catalogue of his companion's lithographs, 'to many lithography seems a medium combining the graces of a drawing master with the taste of a hair dresser.' Yet in spite of the base uses to which it has been put in commercial hands, lithography during its short life has attracted perhaps as many remarkable artists as any of the older forms of original engraving, and that its range is no more limited than theirs is proved by the variety of the results obtained with it by Goya and Daumier, Fantin and Whistler, to name only a few of those who have used the process.

With Mr. Shannon the strength of the medium is illustrated in yet another way. It is a commonplace of current criticism to speak of Mr. Shannon's painting as an echo of that of others, Whistler, Watts and Titian being the masters who perhaps are most generally assumed to be his artistic originals. A reputation for more scholarship than is possessed by the generality of modern artists coupled with a scrupulous love of subtle quality in pigment and brushwork has probably been as much responsible for this idea as any casual resemblance in certain of his earlier paintings to the spacing and tone of older masterpieces. As time passes, however, the charges of imitation grow fainter, there is less and less inclination to label a painting by Shannon with another name than his, and the popular feeling about him is becoming the same as that which has long been held by those who have known his lithographs.

For a lithograph, like a drawing, is a more direct utterance of a man's self than anything which can be expressed in the more complicated and, even in the most skilful hands, more accidental medium of oil painting. Hence in his series of lithographs, which must now be about seventy in number, Mr. Shannon's personality shows more clearly, perhaps, than in any other portion of his work, and this *Morning Visit* might almost be regarded as its embodiment. We see there an artist to whom instinct for design, for the airy spacing of the gestures of women and children, is the one thing of importance, to whom the inexpressive details and violent surprises of modern realism seem, if not precisely vulgar, at least alien to the temper in which great art is conceived. This purely pictorial attitude separates his work as much from the satiric purpose of Goya or Daumier as its architectural quality of line separates it from Fantin's elegance, or its subject matter does from one or two of Whistler's most exquisite landscapes with which technically it might seem to have some fellowship.

The charge of remoteness from everyday life should need no answer in an age which recognises a supreme masterpiece in Giorgione's *Fête Champêtre*, at least until it amounts to a charge of emptiness, but difficulty is so commonly felt by those who are not themselves trained artists in understanding expressive drawing that a word on this point may be forgiven. 'In Mr. Shannon's lithographs,' writes the acute compiler of the catalogue, 'the drawing is "picture drawing" that is governed by design and expressive of the larger saliences, if less so of small details in contour; we have in it the assertion of a graceful or flexible line rather than its smaller modulations.'

Even those whose experience of art is but small must have noticed how often the simple summary lines of a rapid sketch not only have in them a superior fitness as design, but also suggest grace or mass or motion far better than a minutely realized study. In this fluent simplification, coupled with perfect knowledge, lies the secret of the sculptors of Greece and of the great draughtsmen of all subsequent ages.

In Mr. Shannon's lithographs this fluent line is modified by the modern feeling for vibrant light; a feeling apparently not quite compatible with perfect use of the oil medium. Here then we have to recognise how marvellously balanced is this art which comprises such gracious amplitude of mass such vital suppleness of contour, and such a charm of silvery atmosphere within its modest scope.

C. J. H.

THE PARISIAN MINIATURIST HONORÉ.
By S. C. Cockerell.

In the admirable series of articles which Mr. Henry Martin, the distinguished director of the Arsenal Library at Paris, has just reprinted in book form with the title 'Les miniaturistes français' it is shown that the most important Parisian book-illuminator of the end of the thirteenth century as well as the earliest Parisian miniaturist whose work can be identified was named Honoré. He was associated with his son-in-law Richard of Verdun and his assistant Thomassin in a workshop in the rue Erembourc-de-Brie, now rue Boutebrie, which with the adjacent rue aus Escrivains, now rue de la Parcheminerie, was the centre of the book industry of that time. It is not known whether Honoré was born in Paris. His name suggests a connection with Amiens. We know that in 1292 he was old enough to have a married daughter, and that in 1318 he was either dead or had retired from his profession, as in that year Richard of Verdun, with a partner named Jean de La Mare, had succeeded him. In the year 1288 he sold a copy of Gratian's 'Decretum,' containing thirty-eight miniatures, which is now in the public library of Tours. I have not seen this manuscript, but from some photographs shown me by Count Durrieu I should think it open to question whether the pictures, which are typical Parisian work of the period, and





FRONTISPIECE FROM THE BREVIARY OF PHILIPPE LE BEL
IN THE BIBLIOTHEQUE NATIONALE, PARIS



ILLUMINATION IN THE FITZWILLIAM
MUSEUM, CAMBRIDGE

MINIATURES ATTRIBUTED
TO HONORE

similar to those in many copies of this compilation written in Italy and illuminated in Paris, may not be by an assistant, rather than by Honoré himself. At any rate they do not seem to me to show the qualities found in the breviary of Philippe le Bel, lat. 1023 at the Bibliothèque Nationale, the frontispiece of which has been shown by Mr. Leopold Delisle to be in all probability Honoré's handiwork, executed in 1296. This frontispiece, here reproduced, has certain marked characteristics. The figures are masterly and very large. Their hair is markedly curly. Their names are written above or below them. The burnished gold background of the upper portion is delicately patterned with foliage. The coloured sides of the frame have an exceedingly minute white pattern. The corners are arranged somewhat in the manner of an Oxford frame.

At the Fitzwilliam Museum, Cambridge, there is a single leaf taken from a copy of Frère Laurent' treatise known as 'La Somme le Roy' which shows all these characteristics, and which is manifestly by Honoré's own hand if the frontispiece of the breviary is correctly ascribed to him. It is No. 192 in Dr. James's printed catalogue, and it is here reproduced. The book of which it is a fragment must have been a singularly beautiful one, and I do not despair of its being found at some future date. The more so, as I was happy to recognise a similar leaf from a copy of the same work, not improbably executed in the same atelier, but not by Honoré himself, now framed at the Cluny museum, as belonging to a volume which is justly regarded as one of the principal manuscript treasures of the Mazarine Library. It was written in 1295.

There is little doubt that when the characteristic features of Honoré's work are fully known to students other volumes will be found that can be as confidently ascribed to him as this leaf at Cambridge.

LETTERS TO THE EDITOR

To the Editor of THE BURLINGTON MAGAZINE.

SIR,—The following entry relating to the tomb and pictures of Richard II in Westminster Abbey is worth quoting. It is in Issue Roll, 19 Richard II, (1395-6) and is quoted in Gilbert Scott's 'Gleanings from Westminster Abbey,' p. 176, note.

'To John Haxey, £20, for painting the coopertorium of the tomb of Anne, late queen of England, and for the removal of a tomb near the tomb of the said queen; also for painting the same tomb when removed, and for painting an image to correspond with another of the king, placed opposite in the choir of the aforesaid church.'

Yours faithfully,
MARTIN CONWAY.

To the Editor of THE BURLINGTON MAGAZINE.

SIR,—In reading Mr. Lethaby's article on the Della Robbia *Roundels of the Mouths* (in your September number) I notice that no reference is made to the account of them given in the 'Descriptive Catalogue of Italian Sculpture' (including Della Robbia ware) published by the South Kensington Museum in 1862.

It may be of interest to Mr. Lethaby and to some of your readers to know that on pp. 59-63 of that publication the medallions are discussed by Sir J. C. Robinson at some length. He comments on their curved shape—eight in a horizontal and four in a vertical direction—draws the natural conclusion as to their fitness for a curved ceiling, and proceeds to consider the possibility of their having belonged to the study of Cosimo de' Medici, with references to the authorities cited by Mr. Lethaby.

In putting forward his theory Mr. Lethaby has unintentionally failed to give the credit for it to one to whom it is due.

Yours faithfully,
November 6, 1906. H. P. MITCHELL.

To the Editor of THE BURLINGTON MAGAZINE.

SIR,—The year which is drawing to a close will be memorable for at least one great event, the tercentenary of the birth of the great painter, Rembrandt Harmensz Van Ryn. This was celebrated with all due honour by his fellow-countrymen in Leyden and in Amsterdam. In Great Britain, however, the country which first showed the way to the proper appreciation of Rembrandt's genius, the event passed almost unnoticed, except by a very limited circle of amateurs. Even in England, however, the fame of Rembrandt continues to increase, and the value, the stupendous value of his work, is more and more recognised. Fortunately there is no painter whose works can be reproduced with greater success than Rembrandt. The conditions of light, which are the basis of photography, seem to be closely related to those which underlie Rembrandt's own vision in the development of his art. Dependent as he is on the effects of chiaroscuro, rather than on the brilliancy of colour, Rembrandt loses less than other painters do through reproduction. Hence the modern processes of photographic engraving have been singularly successful in many reproductions of Rembrandt's principal paintings. One set has lately been issued by the Gesellschaft zur Verbreitung Klassischer Kunst in Berlin, a set comprising the famous painting of the *Staalmeesters*, or so-called *Syndics*, in the Rijksmuseum at

Amsterdam and the five principal heads in this group. In these reproductions the fulness of Rembrandt's art can be studied, his method of building up the head in paint, the evasiveness and yet the certainty of modelling, and that wonderful sense of interpretation in the varying types of the five principal men represented. To an amateur such reproductions can be recommended as a course of lessons in the mystery of paint. To artists, especially the young students, they cannot help to be powerful aids and stimulants to overcome difficulties, to understand as well as to achieve, and perhaps to get into touch with the mighty spirit of their creator.

LIONEL CUST.

November 2, 1906.

ART BOOKS OF THE MONTH

BOOKS ON ITALIAN ART

SELECTED DRAWINGS FROM OLD MASTERS IN THE UNIVERSITY GALLERIES AND IN THE LIBRARY AT CHRIST CHURCH, OXFORD. Part V. Chosen and described by Sidney Colvin, M.A. Clarendon Press. £3 3s.

MR. COLVIN'S fifth instalment of Oxford drawings is no less varied and interesting than its predecessors. It opens with two charming studies by Pisanello, one of a Bacchus after some unknown antique, the other for the famous fresco of St. George at Verona. A study for the sleeve of the angel of the *Annunciation* in the Uffizi follows. The drawing is accepted beyond all question as an early work of Leonardo, and therefore, Mr. Colvin concludes that the picture, too, is by Leonardo, and not by Verrocchio as Mr. Berenson and others hold. To the present writer a third hypothesis arrived at quite independently seems to deserve tentative mention, for it has at least the merit of reconciling to some extent the conflicting views held about this picture. A few months ago, before the Oxford drawing was published, a close examination of the picture in the Uffizi revealed a curious discrepancy between the painting of the angel and of the Madonna. The angel was indubitably the work of Leonardo, the folds of the sleeve in particular being treated with the lightness and delicacy of touch peculiar to him, but the Madonna seemed with hardly less certainty to be the work of Lorenzo di Credi under Verrocchio's influence. On this hypothesis the picture would be a work of Verrocchio's *bottega* designed by the master, and executed under his eye by his two most famous pupils.

Lorenzo di Credi himself is represented by a fine and typical study of a young man's head, which is aptly placed next to two similar studies of the class attributed by Mr. Berenson to Granacci. The Florentine school is further represented by two large drawings of the school of Botticelli, well known to visitors to the university galleries, one of which is a study of the lady commonly, if wrongly, identified with 'la bella Simonetta,' by a group copied from Filippino's fresco in Sta. Maria sopra Minerva, by the circular study by Raffaelino del Garbo reproduced in Mr. Berenson's book, and by examples of Michelangelo and Raphael. The most beautiful and interesting of these last is the silver-point study of a group of men-at-arms which bears so close a relation to Pinturicchio's fresco of the crowning of Aeneas Sylvius at Siena. Accepting Morelli's assertion that Raphael did not visit Siena, Mr. Colvin explains the correspondence of the sketch and fresco by supposing that Pinturicchio made his studies for the frescoes at Perugia when he succeeded Perugino, and that Raphael made his drawing at the same time from the same models. The suggestion is ingenious, and a comparison of drawing and fresco indicates that if Pinturicchio did use Raphael's study for his fresco, as the older theory suggests, he used it extremely ill. The fine silver-point study for the *School of Athens* is given to Marcantonio, an attribution which at first sight seems overbold, for the work has the Raphaelesque feeling for weight and bony structure, but details such as the left foot of the foremost figure rather confirm Mr. Colvin's doubts. We cannot discuss the beautiful sheets of studies for the *St. Catharine* of the National Gallery, but must pass to two interesting works of the school of Giorgione. Both recall the manner, if not the hand, of Giulio Campagnola, the first being much below his level, the second containing several passages such as the sweeping lines of the mountain range in the background that are of such singular nobility, that they might figure without disgrace among the early work of Titian. Another interesting Venetian drawing follows—namely the study by Titian of a horse and rider falling, hitherto accepted as a sketch for the well-known group in the *Battle of Cadore*, which Reynolds considered to be based on Michelangelo's design of *God the Father dividing Light from Darkness*. Mr. Colvin argues that the sketch is more probably for a *Conversion of Saul*, a title actually given to the drawing in the Wellesley sale catalogue, though no picture of the subject by Titian is known. A wonderful drawing on a large scale, by Hugo Van der Goes, representing the meeting of Jacob and Rachel, from Christ Church, the fine interior by Rembrandt, and the charming Durer Madonna from the university galleries, and two examples of Hans von Kulmbach complete the portfolio. Once more the importance of the Oxford collections is admirably illustrated; once more the Clarendon Press must be congratulated on the success

of the facsimiles, and the editor on the sound scholarship he has so uniformly displayed in a field which modern research is extending day by day to proportions that make all-round *expertise* a thing to wonder at. C. J. H.

THE GOLDEN DAYS OF THE RENAISSANCE IN ROME. From the Pontificate of Julius II to that of Paul III. By Rodolfo Lanciani. Constable. 21s. net.

PROF. LANCIANI'S latest book on that inexhaustible subject, the city of Rome, is based upon the work done towards the creation of Rome as we see it to-day by Michelangelo, Raphael, Vittoria Colonna, Agostino Chigi and Paul III. It opens with a vivid sketch of the state of the city towards the end of the fourteenth century, and describes the efforts made by pope after pope to remedy the appalling conditions under which the inhabitants managed to exist. The necessity of providing in some way for the pilgrims who flocked to the city in the years of the jubilee was the main stimulus to material improvements, and nowhere were improvements needed more. Pestilences, floods, and earthquakes from time to time increased the mortality from chronic defects of filth and bad water, till, any surprise we may feel that certain parts of Rome should still be unhealthy is swallowed up in a greater wonder that men should have continued to inhabit what appears to be one vast cemetery.

Of the chapters dealing with individuals we prefer those on Paul III, Vittoria Colonna and Raphael to that on Michelangelo. In the case of this latter the discursiveness, which elsewhere affords Prof. Lanciani an opportunity of introducing much novel matter, appears excessive, though we must recognise the difficulty of dealing with the history of the jealousies, rivalries and hindrances which marred so much of the work Michelangelo carried out, without losing the merit of freshness. A more extensive use of footnotes would certainly have done no harm to this narrative, and, indeed, to the book as a whole. Yet by restricting himself in the main to comparatively recent discoveries, the author has succeeded in introducing much matter that will be new to the majority of visitors to Rome: the facts about Raphael's mistress, immortalized in the *Donna velata* of the Pitti, might be instanced. The chapter on Vittoria Colonna, concluding with the strange story of the finding of her coffin ten years ago at Naples, is of particular interest. The volume is handsomely produced, profusely illustrated, and presumes only a slight acquaintance with the main facts of Italian history and the topography of Rome, so that it should appeal to a large public. The only defects we notice, besides a few misprints and Americanisms, are the heaviness of the paper used and the fact that the pictures have sometimes only a chance connexion with Prof. Lanciani's text.

LA STORIA DI VENEZIA NELLA VITA PRIVATA DALLE ORIGINI ALLA CADUTA DELLA REPUBBLICA. IV edizione interamente rifatta. Parte Seconda, Lo Splendore. Pompeo Molmenti. Bergamo: Istituto Italiano d'Arti Grafiche. 1906. pp. 656. 27l. 50.

THE second volume of Mr. Molmenti's history of Venice maintains the high level of the first, which was noticed in THE BURLINGTON MAGAZINE for November 1905. It deals with Venice in her splendour—roughly, that is, from the middle of the fifteenth to the end of the sixteenth century. Mr. Molmenti writes of the political and municipal institutions, the climate and public health of Venice; of her holiday-making, and theatres; of the solemn receptions of ambassadors and other personages by the doge and his council; of the fine arts, of lace-making, glass-making, and the other industrial arts. He tells us much of the life of her artists, and gives portraits and autographs of not a few of them; and he adds to our knowledge of what the lagoon city did for science and literature, and of the part which superstition and the occult sciences played in the life of her people. A chapter is devoted to education in Venice itself and in its university, Padua; and among the illustrations is one showing the rector of that university preceded by two beadles in gown, carrying maces, which will remind Cambridge men of the vice-chancellor and his esquire bedells. Mr. Molmenti gives us, too, much interesting information as to the palaces and other houses in Venice, the gardens in Murano, the villas on the mainland—Asolo, Malcontenta, and the rest; dress and sumptuary laws; banqueting and dancing; society; the culture of women; family life, and the ceremonies attendant on births, marriages, and deaths; and the corruption of manners. There is, too, a very interesting and well-illustrated chapter on men and women as portrayed by painters, *il tipo estetico dell' uomo e della donna*. The illustrations, many of them taken from paintings and printed works, are abundant—in all, there cannot be far short of a couple of thousand. Some of the fourteen full-page plates are in colour, but these are of varying quality—Paul Veronese's *Venice with Peace and Justice*, from the ducal palace, is not worthy of the book; on the other hand the reproduction of a piece of stamped leather (gold on red) is excellent. Among those not in colour, there is an interesting plan of Venice, the N.E. lagoon, and Mestre from the 'Isolano' of Benedict Bordon.

E. B.

DONATELLO. Von Willy Pastor. BENVENUTO CELLINI. Von W. Fred. PRAERAFAELISMUS. Von Jarno Jessen. FELICIEN ROPS. Von Franz Blei. DIALOG VON MARSYAS. Von Hermann Bahr. DER TANZ ALS KUNSTWERK. Von Oscar Bie. Mk. 1.25. Bard, Marquardt and Co., Berlin.

J. F. MILLET. By Richard Muther. J. M. WHISTLER. By H. W. Singer. 1s. 6d. net. London: Siegle and Co.

A detachment from the excellent *Die Kunst* series, these small volumes are designed rather to stimulate than to satisfy; but with this well in mind, there is little enough to find fault with, and much that can be praised unreservedly. Dr. Singer may devote too much attention to Whistler's personal feelings; Dr. Muther may underrate Millet's accomplishment as painter and colourist; Herr Bie may somewhat exaggerate the importance of his subject. But all write with knowledge and with method, while Herr Jessen's essay on the pre-Raphaelites shows a sense of proportion and perspective in dealing with our art of yesterday only possible, perhaps, to the foreigner. The illustrations, especially those in Herr Pastor's study of Donatello, are well produced and tastefully selected, and the bibliographies appended to each volume should prove of real value to the interested amateur.

G. A. W.

THE CENTRAL ITALIAN SCHOOL. By Sir Charles Holroyd. London: Newnes. 3s. 6d. net.

INGRES. By Octave Uzanne. London: Newnes. 3s. 6d. net.

THE series of reproductions of the pictures of the central Italian school in the National Gallery, is representative if not complete; it is well produced and altogether a handy, popular publication. The introduction by the Director of the National Gallery, despite one or two misprints and curious pieces of criticism, is admirably adapted to the end in view. The book on Ingres deals only with his painting, but, so far as that goes, it represents him well. The introduction is readable but hardly incisive; in particular, the master's peculiar success as a portrait painter deserved a better analysis. The titles to the plates, too, might have been worded better (*e.g.* pp. 44 and 48), but the plates themselves are good and well chosen.

THE EARLY WORK OF RAPHAEL. By Mrs. Henry Ady. Seeley. 2s. net.

WATTEAU. By Camille Mauclair. Duckworth. 2s. net.

FAIR WOMEN. By William Sharp. Seeley. 2s. net.

THIS miniature re-issue of the *Portfolio* monographs is produced with singular taste; print, illustrations and binding being thoroughly good, while the majority of the books themselves are the work of well-known authorities. Mrs. Ady's little book, though it does not cover Raphael's Roman period, as does her other work on that master, is so carefully founded upon good criticism that it makes an excellent introduction to the study of Raphael, the more so because she has the knack of writing attractively.

Mr. Mauclair's book is really a study of the consumptive temperament as illustrated by Watteau's life and work. Apart from a certain desultoriness which results in a good deal of repetition, the only fault worth notice is the patronising tone adopted towards previous writers upon Watteau—a patronage out of place in a small popular book which has neither completeness nor marked originality to recommend it.

'Fair Women' is lighter, much lighter, reading, but the treatment is thoroughly appropriate to the subject, and there is an abundance of pretty illustrations, some of which will be new to the great majority of readers.

DRAWINGS OF LEONARDO DA VINCI. Edited by C. Lewis Hind. London: Newnes. 7s. 6d. net.

DRAWINGS OF THOMAS GAINSBOROUGH. Edited by Lord Ronald Gower. London: Newnes. 7s. 6d. net.

WE have already praised the excellent idea of this series of reproductions of drawings by the great masters, which is as handsomely produced as the most critical eye could desire, and the two volumes before us are not inferior to their predecessors. Yet there is still room for improvement. Drawings made in black chalk need not be printed in red, and *vice versâ*; while, since the selection is of necessity limited, the reproduction of fine and typical specimens should present no difficulty. Mr. Hind has apparently given more care to his preface than to his examples, several of which are (to say the least of it) dubious, while plate xi is a positive absurdity. The specimens of Gainsborough are uniformly authentic, but the proportion of slight or scrappy drawings is much too large. We mention these small points because attention to them in future volumes, coupled with chronological arrangement, would turn very pretty books into really good ones.

ARTS AND CRAFTS

EMBROIDERY AND TAPESTRY WEAVING: by Mrs. A. H. Christie (The Artistic Crafts Series of Technical Handbooks, edited by W. R. Lethaby). John Hogg. 6s. net.

IN her few words of preface, Mrs. Christie remarks that in the following pages the practical sides of embroidery and tapestry weaving are discussed,

their historical development being only incidentally touched upon. With some courage she has kept to this intention. It is indeed impossible to explain the simple 'mystery' of embroidery without continual reference to things of the past; but Mrs. Christie makes her notes on historic needlework as short and business-like as possible, the splendour and poetry of the art being kept severely in the background. We are introduced to her excellently practical handbook, however, with a preface by Mr. W. R. Lethaby, which supplies the needed touch in a few pages crowded with interesting and human notes. It is the fate of an embroidery expert first to point out, as Mrs. Christie does, that the simplest stitches are best and that much of the finest work has been carried out in one stitch only; and then to sit down with resignation and explain a throng of stitches that may never be wanted. The writer's illustrations are charming; the diagrams are bold and racy, well placed on the page and express texture very ingeniously. Mrs. Christie is an accomplished embroideress, and having experimented with methods of work the tradition of which has long since passed away, she can speak with authority. In the chapter on chain-stitch, she might have shown the possibilities and development of this beautiful stitch at greater length, giving a description of its use in the old Persian embroideries, for instance. The peculiarity of the stitch, changing its character according to the treatment, is a point that is scarcely brought out. Some amusing varieties are given which will be useful to the ingenious mind hunting for change. In the pretty chapter on 'long and short stitches,' etc., a delightful squirrel is presented to us. I think the looped stitches should have been grouped with chain (in one of its aspects) and examples given of the lovely fourteenth century white work in the Victoria and Albert Museum. The omission of sundry unimportant stitches would have allowed of more space for this interesting group. Not a word could be spared of the attractive chapter on couching and *appliqué*; one could have wished it longer. The interesting and ancient work we call inlaid and patchwork is carefully described, and the former is well illustrated by the striking though simple tabard said to have belonged to Charles the Bold of Burgundy. The more intricate development of this work in Persian hands is not alluded to. Specially noteworthy are some spirited diagrams showing the practical working of *point retiré*, the gold stitch *par excellence* of the thirteenth and early fourteenth centuries. The actual stitch being so ably described, it is somewhat tantalizing not to have more about the medieval use of it, the diagram on p. 249 being inadequate to describe its exquisite delicacy and variety of treatment. And, though the book has avowedly no historical pretensions, I think it is a pity to have omitted any reference to the treatment of flesh in this finest medieval work. The student has to learn about these things, and it would have been pleasant to do so under the sure guidance of Mrs. Christie.

The diagrams in the short section on tapestry are most informing and suggestive, and the ease with which an embroidery-frame can be turned into an effective loom will set many women to devising gay flowered bags with coral tassels.

In the shield on p. 269 the arms are those of the Clinton family. Sir William de Clinton was summoned to parliament in 1330, and created earl of Huntingdon in 1337. The blazon is not quite correct; it should read . . . 'on a chief azure, two mullets or pierced gules.' One cannot be too accurate in matters of heraldry.

M. M.

WRITING AND ILLUMINATING AND LETTERING. By Edward Johnston. John Hogg. 6s. 6d. net.

THOUGH lettering is still subject to the vilest abuses, the quantity of good or tolerably good work is steadily on the increase. Mr. Johnston's book should do much to further this improvement, for it would be difficult to imagine a more compact and practical treatise, or one informed with a more genuinely artistic spirit. Throughout the subject is dealt with from the point of view of the craftsman, or rather of the scribe, for it is from penmanship that all our European lettering is inevitably derived. The pen, then, and the forms its cutting necessitates are Mr. Johnston's theme, while Mr. A. E. R. Gill, who in his own field is unequalled among living stone-cutters, supplies a short chapter on inscriptions in stone. The student of modern typography might, perhaps, argue that the references to the younger art, if introduced at all, should have been more complete. The forms of printers' type can properly have only a general reference to their written originals, and in details such as serifs ought to conform to the new conditions introduced by cuttings in metal, exact repetition, and the strain of practical use in a printing office. The illustrations deserve special praise both for their profusion and their excellence, and the book has a usefulness beyond its ostensible scope for all draughtsmen who have occasion to use those delightful but, to the inexperienced, provoking instruments the quill and reed pen, to the making, repairing and use of which Mr. Johnston devotes two most interesting chapters.

ENAMELS. By Mrs. Nelson Dawson. London: Methuen. 1906. Pp. 207. 2s. 6d. net.

THIS is not a technical handbook but a popular guide to enamels and enamelling by a practical enameller; and though it has been truly said that

'they of the craft are for the most better at work than at talk,' Mrs. Dawson writes pleasantly enough. She sets out to simply describe some of the principal methods and the best-known examples to be seen in public collections; and to do this gives an introduction followed by chapters on cloisonné, champlevé (including translucent), painted, oriental, Irish and modern enamels. In regard to the last she justly says that the older work 'is infinitely more beautiful, more rich, because more reserved, than the wildest exuberances of any of the technically brilliant productions of certain schools of our times.' There are thirty-four illustrations, including reproductions of the magnificent gold cup given by John duke of Berry to Charles VI of France, the Soltikoff reliquary, the Alfred jewel, and the Ardagh chalice. The little book will be of use to those who want a general idea of the subject.

E. B.

MODERN ART

STUDIES IN SEVEN ARTS. By Arthur Symons. Constable. 8s. 6d. net.

THE general impression left by Mr. Arthur Symons's contributions to current literature is one of uncommon sensitiveness and uncommon command of English prose, tinged perhaps with a little preciosity. The publication of a number of long essays in book form proves that this estimate was somewhat unjust, for in addition to the outward indications of the influence of Pater, the forerunner of all the best aesthetic criticism in the England of to-day, there appears an underlying sense of the co-relation of matter and form in all the arts, of which Pater himself was always conscious, but which in his writings he did not often openly state or expound. Mr. Symons has grasped this essential principle, and his essays in consequence have a value that is greater even than their generally recognised literary merit. An advocate, the champion of a cause, has the less difficulty in making a popular appeal, because he can lead his audience along a single road of thought and sympathy. The just judge, who must weigh the evidence of all sides and estimate by a central standard, perhaps of too subtle a quality to be easily explained in words, has a far more exacting and thankless task, yet if he succeed in being eloquent as well as just, his work has a lasting weight that no party pleader, be his gifts what they may, can ever claim.

Mr. Symons covers a wide field, of which a part only can be considered our proper province, yet we find ourselves throughout in substantial agreement with him. Of the essays, that on nineteenth century painting seems less thorough than the others, partly perhaps because it is in the main a review of Mr. MacColl's large book, and so has to try to cover a large extent of ground with the help of a plan made by someone else. The book makes us wish that Mr. Symons would apply the tests he applies so well to Rodin, Whistler, Gustave Moreau, and Watts to many more of the artists working among us than are mentioned in the book. One point in the excellent essay on the decay of craftsmanship perhaps may be questioned. A pattern of some sort on wallpapers and carpets is surely, in part at least, the outcome of a practical need. A plain surface shows the least stain or spot, and it is not possible always to avoid the risk of such accidents, but a pattern at least mitigates their unsightliness. We wish all lovers and patrons of the fine arts, music and the drama could read this excellent book and appreciate the sound logic which underlies its wealth of phrasing. We might then be rid of a few of the vulgar shams that embarrass modern life and modern art.

THE MACWHIRTER SKETCH BOOK. London: Cassell and Co., Ltd. 5s.

THIS book, being a 'Selection of Sketches in colour and pencil from the Sketch-book of John MacWhirter, R.A., designed to assist the student of landscape in water-colour,' is a continuation and development of the previous volume, 'Landscape painting in water-colours,' and must be taken in connection with that. It may be that Mr. MacWhirter thought it unnecessary to repeat the more detailed analysis of the former volume, in which the enumeration of the colours used is the only part which could be of little help.

Nevertheless the notes by the artist in the volume under review, short as they are, might well be spared for an exact description of the various methods used, a purely technical treatise.

'Scotland is the land of colour, sombre and gay. Italy is the land of charm—the Roman Campagna, the coast scenery of Sicily, especially Taormina and Palermo, are unsurpassed for refined beauty,' etc. etc. This is sheer waste of print.

Water-colour is pre-eminently an art of tricks; they can be poor and foolish tricks or noble and expressive tricks, as in Turner and William Muller. Now Mr. MacWhirter is evidently up to all the tricks and is a thoroughly competent water colourist. He has avoided with much skill the blunders of most moderns, chiefly under two heads, the use of Chinese white on a white ground, to which all Mr. Sargent's brilliancy cannot reconcile me, and the leaving of edges of white paper so as to avoid the colours running together, which Mr. Francis James's marvellous skill and experience cannot justify. A third fault, that of allowing the wet colour to run into tears or hard edges, where hard edges are not wanted, is a disgraceful one, yet it is common enough, especially with artists of considerable power.

If Mr. MacWhirter had told us in each case, first, the kind of paper used, giving the number, whether it is H.P., N., or R., in what places he

placed his washes wet, and where he used the brush nearly dry, where he scratched out lights with the knife, etc., his book would have gained much in instructiveness.

One of the most troublesome defects which beginners are sure to incur unless specially instructed is a flat papery look. Any simple wash of a single tone must look hollow and poor. There are several ways of avoiding this; if the paper is an H.P., a deeper colour can be laid on and, when it is nearly dry, gently teased and rubbed off with a nearly dry brush. Reflected lights in shadow can be most effectually obtained in this manner. If the paper is rough, a broken sparkling quality will result if the darks are dabbed on, dragging the brush so as to leave interstices of white paper. Then when the painting is absolutely dry, the lights can be flushed over the whole without disturbance of the darks.

The magician Turner had a trick which is most baffling. Some of the very finished 'water works' in the Fitzwilliam Museum were at first very broadly washed in and the lights pulled off with the point of the brush. It seems to me that the secret died with him.

Another point wherein the pupil must be instructed is the use of the agate. If it is desired to place any light over a dark, the paper may be scraped with a knife, but before putting on the wash the paper should be polished with an agate. The back of the finger nail will do as well.

From the look of it I should say that the figures in *Haymaking on the Alps* have been thus obtained, and if so, that should have been stated. It is quite useless to talk to a pupil about nature, truth of tone, correct drawing, etc. These matters cannot be taught, but tricks of the trade can, and fifty years ago they were, and admirably.

Whatever one may think of Mr. MacWhirter as an artist, of his unerring sense of the obvious, for instance, all the examples here are excellent from the point of mere craftsmanship. It would be a pity therefore if the pupil had to puzzle out the methods for himself.

One must at least be grateful to Mr. MacWhirter for sparing us the birch this time. On only five occasions has he inflicted it on us, and I am convinced that this moderation will not have the effect of spoiling the child whatever the proverb may say.

B. S.

ROSSETTI. By H. C. Marillier. 1s. London. George Bell and Sons.

To write adequately of a great theme in a small space requires gifts but seldom found together in a single individual. Of his literary ability Mr. Marillier's larger work on the same subject had already assured us. The present little volume proves him no less of a master in the perhaps more difficult arts of concentration and selection.

MISCELLANEOUS

CHATS ON COSTUME. By G. Woolliscroft Rhead. T. Fisher Unwin. 5s. net.

On the back of the publisher's wrapper this volume is called 'a practical guide to historic dress,' which it is not; indeed, the author is careful to preface his work with the statement that it makes no pretension to being anything more than what its title suggests, namely a series of 'chats.' But in this Mr. Rhead is over modest, for without being too scientific either in the selection or the arrangement of his materials, he has been exceedingly happy in filling a small book with as much of a great subject as would go into it without tiring or bewildering the reader. The subject is one that can be made to suit any sort of book, and for the popular price of five shillings this compilation is neither precise enough to be tedious nor too diverting to be considered serious. It keeps a very fair mean, and contains a great deal of out-of-the-way information that is is very pleasantly handled. It is not everyone who can

'Make antiquity for aye his page'

without becoming an unmitigated bore; but Mr. Rhead's pages, though teeming with extracts from ancient authorities, are so briskly dressed that they are never dull, and his quotations are not only apt and vivacious, but they are evidently chosen with as much love for the subject as knowledge of it. The same may be said of the 117 illustrations, though for one or two of the purely ceremonial examples there might well have been substituted some from monumental effigies and stained glass, of which none are given. But both quotations and plates are most happily chosen; few, if any, failing to justify their inclusion in a popular book, and still fewer being hackneyed, or or even familiar, to the general public, for whom the study of the costume of England alone might prove an interesting recreation were it better known. 'For apparel or clothing,' we gather from Chamberlayne's 'Present State of England' (1671), 'the French mode hath generally been used in England of late years. In the time of Queen Elizabeth sometimes the High Dutch, sometimes the Spanish, and sometimes the Turkish and Morisco habits, were by the English worn in England, when the women wore Doublets with pendant pieces on the breast, full of tags and cuts; moreover Gallygascons, Fardingales, and Stockings of divers colours; but since the restoration of the king now reigning, England never saw, for matter of wearing apparel, less prodigality, and more modesty in clothes, more plainness and comeliness than amongst her Nobility, Gentry, and Superior Clergy; only the Citizens, the Country people, and the Servants appear clothed for the most part above and beyond their qualities,

estates or conditions. Since our last breach with France the English men (though not the women) have quitted the French mode, and taken a grave wear, much according with the Oriental nations.' Not being an historical guide, Mr. Rhead does not quote this passage; but it serves to show how interesting a subject he has taken for his amusing 'Chats.'

R. D.

THE EDUCATION OF AN ARTIST. By C. Lewis Hind. London. Adam and Charles Black. 7s. 6d.

WITH commendable courage the author of 'Days with Velazquez' and 'Adventures among Pictures' here sets himself the task of writing a problem-novel about art, an epic of the artistic temperament. His hero, Claude Williamson Shaw, aged 33, a publisher's drudge, feels a sudden inspiration to cut adrift from his old life and to start an artistic career among the studios of Paris. 'Homekeeping youths have ever homely wits,' and we are scarcely surprised to find him quickly tiring of the cleverness and somewhat unconventional gaiety of his fellow students, and quite content to relapse into the more indefinite training afforded by a lonely pilgrimage through the churches and picture galleries of Italy. Shaw views his new world with the eyes of a born sentimentalist. But with the weakness of this attitude he combines something also of its strength, an acute sensitiveness and sincerity which invest his opinions with considerable interest and some value. Unfortunately, however (and herein is he typical), Shaw seems unable to reinforce his natural taste with sufficient scholarship or imagination to render his criticism of much theoretical or practical importance. Is this enough? Even Mr. Hind seems doubtful; for at the end of the volume Shaw wisely decides to abandon art altogether and to consign himself to a career of elevated journalism.

G. A. W.

THE ARTS OF JAPAN. By Edward Dillon, M.A. Methuen. 2s. 6d. net.

A LITTLE book which is almost a model of what such things should be. It covers a very wide field, yet is so excellently planned, and so admirably written that it is at once a pleasant introduction to Japanese art for those who know little or nothing about the subject, and a work which may give many useful hints to those who have already some acquaintance with things Japanese. No English book explains quite so well the bearing of Japanese history and religion upon Japanese art, and though several books and articles are more explicit in details, no general study of the same quality has hitherto been published in England. Indeed we could have wished the author a larger scope, for there is evidence of too much compression in the chapter on ceramics, and textiles are not dealt with at all. Adherence to the Japanese academic point of view makes the aesthetic criticism at times out of keeping with western standards; indeed there are several passages dealing with individual artists which, as they stand, seem unjust. It is well that native artistic ideals should not be overlooked, yet that is no reason for regarding Japanese criticism as final, any more than our own.

SCENES OF CLERICAL LIFE. By George Eliot. With illustrations. By Hugh Thomson. Macmillan. 6s.

TO Mr. Hugh Thomson most of us owe our mental images of the pleasant society of 'Cranford' and Miss Austen's immortal heroines. Some too, will have found him the adequate interpreter of 'Esmond.' Yet we think, on the whole, he is happier among fair women whose fate is not interwoven with the tragedies of princes and kingdoms, and that in returning to homelier subjects he is employing his talent rightly. George Eliot's 'Scenes from Clerical Life,' as now illustrated by him, lose perhaps a little of their recurrent note of sadness, but gain from his hand a grace and charm which some how the older editions did not possess. It is an extremely pretty book, except for the stamp on the title page by which the publishers in their old-fashioned way advertise their suspicion of the reviewer.

THE PILGRIMS' WAY. A little Scrip of Good Counsel for Travellers. Chosen by A. T. Quiller-Couch. London: Seeley. 3s. 6d. net.

IN externals this little anthology is among the best of its kind, indeed it would be hard to imagine a prettier present. Its contents, while no less varied than the standard originally set by the 'Golden Treasury,' strike a more serious note than is common; and lovers of the nobler side of English literature will find here much that they already remember with pleasure and, perhaps, still more that has the rival charm of novelty.

CATALOGUES

THE largest of the month's catalogues is that of the permanent collection in the city of Nottingham Art Gallery compiled by the curator, G. H. Wallis, F.S.A. He has done his work well, though from the point of view of non-residents it might have been wise to illustrate the more important artists whose names appear instead of those who are doubtless greater favourites with the public. The presence in the National Gallery of a larger version of James Ward's fine picture (No. 855) might have been noted, and the landscape given

to Cotman (No. 102) appears from the reproduction to be a fine work by Vincent. Four admirable illustrated catalogues have come from Messrs. Muller, of Amsterdam, two relating to sales of pictures which have already taken place and two to sales that will be held early in December. The first of these (November 27-December 3) will comprise objects of art (including some superb porcelain) from various private collections; the second (December 11), is devoted to mezzotints of the Low Countries. Messrs. Spink, of Piccadilly, send an interesting catalogue of electrotypes of Mycenaean antiquities, which can be cordially recommended to the notice of museum directors.

ART AFFAIRS IN GERMANY

THE sale of the Hainauer collection has caused a good deal of comment on the part of people who believed that the collection should not have been suffered to pass out of the country. In answer to this, government authorities have published the statement that the Berlin museums did, as a matter of fact, by means of gifts, gain possession of all the principal objects of interest to them in this collection. There may be a bit of 'making the best of a bad bargain' in this; but, it should be remembered, the modern tendency of the public museum is to limit the number of its acquisitions as far as possible, to restrict them to objects of absolute first-rate quality and likewise not to multiply the number of specimens, where one or two will give an adequate idea of what is meant to be shown. One thing is certain, that the Kaiser Friedrich museum at Berlin has secured a good number of the best things formerly in the Hainauer collection. The late Mr. Hainauer, himself, gave or bequeathed a small clay statuette of a man extracting a thorn from his foot, probably by the Paduan sculptor Bellano, several plaquettes, a Venetian bronze statuette of St. Peter (the companion piece, St. Paul, has been purchased by the museum since), an ivory carved statuette of the Madonna (about the best piece of French gothic sculpture which the museum possesses), two bronze chandeliers from the Strozzi palace, late 16th century work, a *Madonna adoring the infant Jesus*, by Domenico di Paris, and a marble bust of Luca Mini, by Mino da Fiesole. To the generosity of Mrs. Hainauer are due a small bronze relief, *The Madonna with seven angel musicians*, by Donatello, a gaily coloured relief of the Madonna, by Rossellino, enclosed in a tabernacle, and four panels of Saints, being the wings of an altarpiece by Martin Schaffner. As gifts from Messrs. Duveen (who bought the Hainauer collection, recently), there are some Italian bronzes and a *Decapitation of St. John*, by Herrimet de Bles. Both these painters, by the way, were heretofore not represented in the Berlin Gallery. All these objects are now on exhibition in the Kaiser Friedrich museum. The famous Strozzi chest, made for a wedding in the Strozzi family in 1513, and now in the museum of applied arts at Berlin, was also a gift of the late Mr. Hainauer. Seven further new acquisitions of the Kaiser Friedrich museum are to be seen at present in the hall of the Raphael tapestries; three of them are Spanish paintings. The *Group of musicians with an ape*, by Velazquez, is not an altogether enjoyable picture. It is hard in drawing and the coloration not at all that the magic name of Velazquez ordinarily leads one to expect. Nor do *The Adoration of the Shepherds*, by Murillo, and the *Portrait of a Boy*, by Zurbaran—this latter very sombre and heavy—call forth unbounded admiration. But the other four pictures are splendid additions to the gallery. They are: an admirable small sketch by Tiepolo, being a study for his *Christ, Bearing the Cross*, in San Alvise, at Venice, an excellent *View of the Piazza San Marco*, by Guardi, an interesting *Portrait of a Lady*, by Joos van Cleve, and the *Portrait of Duchess Margaret of Parma*, by Anthonis Mor. She is represented as a three-quarter length, in rich robes, standing against a greyish brown background, near a table upon which she rests her left hand.

The National Gallery, at Berlin, continues buying in all available work by Menzel and is negotiating at present for the *Chodowiecki in Danzig*, which is to be bought for £3,750 from the association of Berlin artists. This is one of the pictures which might well have been spared us, but as the Prussian Diet has granted a special sum with the object of bringing together as complete a collection of Menzel as may be, it will, of course, have to be secured along with the rest. The *Chodowiecki* is a full length, life-size portrait, dry and uninteresting in execution, and certainly not calculated to increase Menzel's fame.

The report that Bruno Paul has been offered the directorship of the Berlin 'Kunstgewerbeschule,' has created considerable excitement throughout the country. Bruno Paul as an art-worker has within the last few years made for himself perhaps a better reputation than any other German artist; nobody's work was admired more than his at the recent third German exhibition of applied art, Dresden. But he is also one of the chief pillars of the *Simplicissimus*, the famous satirical weekly paper of Munich, which, to put it mildly, is merciless in its ridicule of everything official. This paper makes a point of opposing everything that any crowned head does or says. As the Berlin appointment could have been thought of without the consent of the emperor, and as the appointment seems all

but settled (Munich is said to be trying everything in its power to induce Paul to remain there) it speaks volumes for the emperor's broadness of mind in acquiescing in the appointment of a man belonging to a circle which has not exactly been civil to him.

The new palace of the Academy of Fine Arts at Berlin, the work of the architect Ihne, is nearing completion, and is to be inaugurated by an exhibition of the work of its members, resident and non-resident, there being about one hundred and ten of them, all told,

The Dresden Gallery has purchased an exquisite flower and fruit piece by the late Carl Schuch, a painter who died comparatively young and who did not live to see his fame spread. He belongs to the Leibl-Trübner school of painters, whose work is characterised by an extreme breadth of handling and a fine sense of colour. His still-life paintings are highly prized now and several of our most important collections of modern work have hastened to secure some specimens. Further, the Royal Gallery has received three landscapes by Ludwig Richter from Mr. Cichorius, the same collector, to whose kindness it already owes several others of its Richters. The new pictures belong to the years 1830, 1832 and 1834. Richter is now admirably represented at Dresden, in fact, so copiously as is explicable only upon the score of his having been a Dresden artist. Mr. Cichorius also presented a small *Conflagration*, by Egbert van der Poel, and a *Kitchen Still-Life*, by William Kalf, both rather unimportant pictures, but both differing from the works of these artists already in the gallery and therefore welcome enough.

Two new dealers' galleries have been opened at Dresden. Mr. Ernst Arnold has fitted out his large new premises in a very enticing fashion and now has enough space for really important shows. Part of his quarters are located in an old building and in one of the rooms a fine eighteenth-century ceiling has been carefully preserved and restored. Mr. Franz Meyer has transferred his business to quarters a good deal more accessible than the old ones. The late Franz Meyer was one of that charming class of dealers which is dying out now. Themselves half collectors, they could hardly bear to part with their treasures, and seemed to think making a fortune out of the business nothing less than a profanation. One could always buy at Franz Meyer's at a small advance upon his own purchasing price, and if he had had the good luck to make a bargain, you could make one too. The present head of the firm is making a serious effort to develop this Dresden business, which is concerned with old prints and drawings, and has opened his new premises with an unusual show of 168 Rembrandt etchings, among which excellent impressions of the *Sacrifice of Isaac* (B 35), *Rembrandt drawing* (B 22), *La petite tombe* (B 67), *Landscape with the draughtsman* (B 219), *Landscape with Sheep* (B 224), *Cottages near a Canal* (B 228), and the *Goldweigher* (B 281), were especially noteworthy.

A gentleman of Bremen, Mr. B. Loose, has given a donation of £3,750 to the city for a Moltke memorial. The Munich sculptor, H. Hahn, has been commissioned to do the statue, and it is to be of a kind uncommon nowadays, but well known to students of the Venetian Renaissance. The general will be represented life size on horseback and the statue is to be sunk into the wall of a church at some distance above ground.

The Bremen dealer, Leuwer, is about to exhibit a fine selection of Sèvres porcelain. The collection will then be taken to other German towns.

At Hamburg the art firm of Cassirer has closed its doors. It is very strange that a town which is quite among the foremost as regards things commercial, should be so stubbornly conservative in art matters. The firm of Cassirer was an advocate of extremely modern art and tried to introduce neo-impressionists, pointillists, and the like to the German public. In Berlin the attempt has proved successful; in Hamburg definite failure has been the result. The director of the art museum there has had a similar experience. For a time he succeeded in waking up the public, and even in bringing a new school of artists to the fore. But this was short lived. Interest in his aims flagged; antagonism got the upper hand; it looks as if Hamburg would soon be no account in matters of art.

Count Leiringen-Westerburg died the other day at Munich. He is known, even to the English public, as the author of a book on the collecting of book-plates. His own collection, embracing pretty nearly 25,000 specimens, is said to have been the largest on the continent. Count Leiringen was indefatigable in trying to secure a copy of every new German book-plate that appeared, and as he was in a position to hear of all that saw the light of day, it may be taken that as far as modern German work is concerned, his collection is all but complete. He bequeathed it to the 'Germanisches Museum' at Nuremberg.

The Braith Museum at Biberach, in Würtemberg, already mentioned in these columns, has now been opened in the old 'Spitalgebäude.' The painter, Christian Mali, who died recently was an intimate friend of Braith and was buried by his side. He followed his friend's example, likewise leaving to his native town, Biberach, the contents of his studio and a capital of £3,000 to maintain them as a 'Mali Museum.'

A 'Swiss Museum' has been opened at St. Moritz in the Engadine, which will pay special attention to the collecting of local peasant arts and crafts. The widow of the 'cannon king,' Krupp, has given the sum of £750 to the museum at

Magdeberg, wherewith to buy a collection of portrait miniatures painted round about the year 1800. The new Museum of Arts and Crafts at Düsseldorf was opened on October 30, last.

The gallery at Strassburg (Alsace) has come into possession of a *Portrait of a Lady*, ascribed to Sir Thomas Lawrence, a noteworthy little landscape by Gillis van Coninxloo, and quite a number of modern pictures, painted for the greater part by Alsatian artists, Joseph Sattler and others. Four pictures by that admirable painter Karl Spitzweg, have found their way into the municipal collections at Freiburg i. B. Freiburg has not so far erected a museum for its collections, and these are at present scattered over four or five public buildings. A private collector officiates as honorary director, but he does not seem to have much influence with the bureaucratic elements of the municipal service who take art matters in hand at Freiburg, for the collections there are not managed in a way to benefit the community much.

The Prussian 'Kultusministerium' has incorporated the Hermann Paetel collection of Japanese art into the Kaiser Friedrich museum at Posen. The collection, one of the best of its kind in Germany, embraces kakemonos, netsukes, lacquer-work, bronzes (statuettes of deities), porcelain and wood-carvings. An unnamed patron of the same institution has given £500 for the purchase of works of art.

H. W. S.

RECENT ART PUBLICATIONS*

ART HISTORY.

HELBIG (J.). L'Art Mosan depuis l'introduction du Christianisme, jusqu'à la fin du XVIII^e siècle. Vol. I: Des origines à la fin du XV^e siècle. (13×10) Brussels (V. Oest), 20fr. Illustrated.

SYBEL (L. von). Christliche Antike, Einführung indie altchristliche Kunst. I, Einleitendes; Katakombeu. (11×8) Marburg (Elwert), 7m. 308 pp, illustrated, incl. colour plates.

MARÇAIS (G.). L'Exposition d'Art Musulman d'Alger, avril 1905. (15×11) Paris (Fontemoing), 20fr. 22 plates.

DILLON (E.). The Arts of Japan. (6×4) London (Methuen) 2s. 6d. net. 'Little Books on Art,' illustrated.

BOREL (H.). Chineesche Kunst. Naar aanleiding van de tentoonstelling gehouden te Batavia door den Nederlandisch—Indischen Kunstkring. (9×6) Amsterdam (Veen). 48 pp., 35 illustrations.

CARPENTER (M. Boyd). The Child in Art. (8×6) London (Methuen), 6s. net. Illustrated.

ANTIQUITIES.

The Victoria History of the County of Somersel. Edited by W. Page. Vol. I. (12×8) London (Constable).
Contains: Romano-British Somerset, including an exhaustive account of Bath, by F. J. Haverfield; Anglo-Saxon Remains, by R. A. Smith, etc. Illustrations, maps and plans.

GASQUET (Dom A.). Parish life in mediaeval England. (9×6) London (Methuen), 7s. 6d. net. One of 'The Antiquary's Books,' containing, besides the religious and sociological aspects of the subject, chapters upon 'The Parish Church,' 'The Parish Pulpit,' 'Guilds and Fraternities,' etc. Illustrated.

KÜNSTLE (K.). Die Kunst des Klosters Reichenau im IX und X Jahrhundert und der neuentdeckte karolingische Gemälde-Zyklus zu Goldbach. (13×10) Freiburg im Breisgau (Herder), 20m. Illustrations, some in colour.

OPPERGELT. (H. J.). Die Doppelkirche zu Schwarz-Rheindorf. (7×5) Bonn (Schade), 1m. A well illustrated monograph of 88 pp.

MAXWELL (Sir H. E., Bart.) Official guide to the abbey church, palace and environs of Holyrood-house, Edinburgh (Blackwood), 6d. Illustrated.

BIOGRAPHICAL WORKS.

VAN DER HAEGHEN (V.). La Corporation des Peintres et des Sculpteurs de Gand: Matricule, comptes et documents (XVI-XVIII siecles). (9×6) Brussels (V. Oest), 10fr.

WINGEROTH (M.). Angelico da Fiesole. (10×7) Leipzig (Velhagen & Klasing), 4m. 'Künstler-Monographien,' 109 illustrations.

WILLICH (H.). Giacomo Barozzi da Vignola. (12×8) Strasburg (Heitz & Mundel), 12m. Illustrated.

GILCHRIST (A.). The Life of William Blake. Edited with an introduction by W. Graham Robertson. (9×6) London (Lane), 10s. 6d. The illustrations include many hitherto unpublished works.

The Letters of William Blake, together with a life by Frederick Tatham. Edited from the original manuscripts, with an introduction and notes by A. G. B. Russell. (9×6) London (Methuen), 7s. 6d. net.

RICHTER (H.). William Blake. (9×6) Strasburg (Heitz & Mundel), 12m. In German; 14 plates.

GEBHART (E.). Sandro Botticelli et son époque. (16×12) Paris (Goupil), £20. Illustrated with photogravures, 70 plates, 10 chromo; in portfolio.

OSTINI (F. von). Wilhelm von Kaulbach. (10×7) Leipzig (Velhagen & Klasing), 4m. 'Künstler-Monographien;' 143 illustrations.

Sir Thomas Lawrence's Letter-Bag. Edited by G. Somes Layard. With recollections of the artist by Miss E. Croft. (9×5) London (Allen), 15s. net. 22 plates.

PENNELL (E. R.). Charles Godfrey Leland, a biography. 2 vols. (9×5) London (Constable), Boston and New York (Houghton, Mifflin), 21s. net. Illustrated.

LECHAT (H.). Phidias et la sculpture grecque au V^e siècle. (8×6) Paris (Lib. de l'Art anc. et mod.). Illustrated.

Some Reminiscences of William Michael Rossetti. 2 vols. (9×6) London (Brown, Langham), 42s. net. Illustrated.

ARCHITECTURE.

Studio special winter number, 1906-7. Old English country cottages. (12×8) 5s. net. Illustrated.

ENLART (C.). Les traditions architecturales du Pays Messin. (10×7) Metz (Bureaux de l'Austrasie), 36 pp., illustrated.

JACKSON (F. Hamilton). The Shores of the Adriatic, the Italian side. (10×6) London (Murray), 21s. net. Illustrated.

GLADBACH (E.). Charakteristische Holzbauten der Schweiz vom 16 bis 19. Jahrhundert. (19×14) Berlin, New York (Hessling). 32 phototype plates with text.

PAINTING.

CLAUSEN (G., A.R.A.). Aims and Ideals in Art. Eight lectures delivered to the students of the Royal Academy. (8×6) London (Methuen), Illustrated.

DURET (T.). Histoire des Peintres Impressionistes: Pissarro, C. Monet, Sisley, Renoir, Berthe Morisot, Cézanne, Guillaumin. (11×8) Paris (Floury), 25fr. Illustrated.

TIETZE (H.). Annibale Carraccis Galerie im Palazzo Farnese, und seine römische Werkstätte. (Jahrbuch der kunsthist. Sammlungen des Kaiserhauses, vol. xxvi, part 2.) Vienna (Tempsky). Illustrated.

Drawings of Gainsborough. (12×9) London (Newnes), 7s. 6d. net. 43 plates.

Drawings of L. da Vinci. (12×9) London (Newnes), 7s. 6d. net. 48 plates.

MANUSCRIPTS.

MUÑOZ (A.). I Codici greci miniati delle minori Biblioteche di Roma. (10×7) Firenze (Alfani e Venturi), L4. 'Bibliotheca della Rivista d'Arte', 100 pp. illustrated.

MARTIN (H.). Les Miniaturistes Français. (10×6) Paris (Leclerc), 25fr. Illustrated.

*Sizes (height × width) in inches.

Recent Art Publications

JOHNSTON (E.). Writing and Illuminating and Lettering. (8×5) London (Hogg), 6s. 6d. net. 'The Artistic Crafts series of Technical Handbooks;' illustrated.

SCULPTURE.

DEONNA (W.). Les Statues de Terre-cuite en Grèce. (10×6) Paris (Fontemoing), 2fr. 50. 74 pp., with copious bibliographical notes.

TAFT (L.). The history of American Sculpture. (10×7) New York, London (Macmillan), 27s. 6d. A volume of 'The History of American Art;' edited by J. C. Van Dyke. Illustrated.

CLAREMONT (L.). The Gem-cutter's Craft. (10×7) London (Bell), 15s. net. Illustrated.

CERAMICS.

FÖLZER (E.). Die Hydria. Ein Beitrag zur griechischen Vasenkunde. (10×6) Leipzig (Seemann) 4m. 10 phototypes.

MOORE (N. Hudson). The Old China Book, including Staffordshire, Wedgwood, Lustre and other English Pottery and Porcelain. (8×5) London (Hodder & Stoughton), 8s. 6d. A survey of later English ceramics in their connexion with North America; illustrated mainly from examples in United States public and private collections.

KATALOG der Sammlung Alt-Meissner Porzellan aller Stilrichtungen des XVIII Jahrhunderts nebst einem Anhang Porzellan anderer Manufakturen des Herrn C. H. Fischer in Dresden. Versteigerung zu Cöln 22-25 Oktober 1906, bei J. M. Heberlé. A copiously illustrated catalogue of 1,038 items.

MISCELLANEOUS.

SALAMAN (M. C.). The Old Engravers of England in their relation to contemporary life and art (1540-1800) (8×5) London (Cassell), 5s. net. 48 plates.

DUFF (E. G.). The Printers, Stationers and Bookbinders of Westminster and London from 1476 to 1535. (8×5) Cambridge (Univ. Press), 5s. net. 7 plates.

ULDALL (F.). Danmarks middelalderlige Kirkeklokker. (13×9) Copenhagen (Lehmann & Stage). Denmark's medieval church-bells; with facsimiles of inscriptions, etc. 327 pp. illustrated.

OVERLOOP (E. van). Musées royaux des Arts décoratifs, etc. Bibliothèque. Catalogue des ouvrages se rapportant à l'industrie de la Dentelle. (10×6) Bruxelles (Hayez), 10fr.

EHRENTHAL (M. von). Die Waffen-Sammlung des Fürsten Salm-Reifferscheidt zu Schloss Dyck. (12×9) Leipzig (Hiersemann), 15m. 5 plates, and facsimiles of marks.

FOX-DAVIES (A. C.). Heraldic Badges. (8×5) London, New York (Lane), 5s. Illustrated.

BOOKS RECEIVED

THE STORY OF THE PAINTING OF THE PICTURES ON THE WALLS AND THE DECORATIONS ON THE CEILING OF THE OLD DEBATING HALL. W. Holman Hunt, O.M., D.C.L. University Press, Oxford. 10s. 6d. net.

SIX LECTURES ON PAINTING (third edition). George Clausen. Methuen & Co. 3s. 6d. net.

DRAWINGS OF LEONARDO DA VINCI. George Newnes. 7s. 6d. net.

DRAWINGS OF THOMAS GAINSBOROUGH. 7s. 6d. net. George Newnes, Ltd.

THE NATIONAL GALLERY. The Central Italian School. George Newnes. 3s. 6d. net.

INGRES. George Newnes. 3s. 6d. net.

FLOWERS FROM SHAKESPEARE'S GARDEN. A posy from the plays. Pictured by Walter Crane. Cassell & Co. 6s. net.

THE ARTS OF JAPAN. Edward Dillon. Methuen & Co. 2s. 6d. net.

MANCHESTER SKETCHES. Frank L. Lambert. 'Manchester Guardian.' 2s. 6d.

SCENES OF CLERICAL LIFE (reprint) George Eliot. Illustrated by Hugh Thompson. Macmillan & Co. 6s.

WRITING AND ILLUMINATING AND LETTERING. Edward Johnston, with diagrams and illustrations. John Hogg. 6s. 6d. net.

THE LETTERS OF WILLIAM BLAKE. F. Tatham. Edited by A. G. B. Russell. Methuen & Co. 7s. 6d. net.

ENAMEL. Mrs. Nelson Dawson. Methuen & Co. 'Little Books on Art' Series. 2s. 6d.

THE SHORES OF THE ADRIATIC. The Italian Side. Hamilton Jackson. John Murray. £1 1s.

THREE NEW PLAYS. A. R. Williams. T. Werner Laurie. 5s. net.

BEHIND THE VEIL. Ethel Wheeler. David Nutt. 6s. net.

THE PILGRIMS' WAY. A. T. Quiller Couch. Seeley & Co. 3s. 6d. net.

CHATS ON COSTUME. G. Wooliscroft Rhead. Fisher Unwin. 5s. net.

LES MONUMENTS DE L'ART EN SUISSE. Le Couvent de St. Jean à Münster dans les Grisons. Joseph Zemp avec la collaboration de Robert Durrer. Atar. Genève.

DRAWINGS OF NEW COLLEGE, OXFORD. T. Martine Ronaldson. With introduction by C. Leonard Woolley. B. H. Blackwell, Oxford. 6s. net.

CROME'S ETCHINGS. Henry S. Theobald, M.A. Macmillan. 10s. 6d. net.

THE OLD ENGRAVERS OF ENGLAND. Malcolm C. Salaman. Cassell & Co. 5s. net.

CHATS ON OLD PRINTS. Arthur Hayden. T. Fisher Unwin. 5s. net.

STUDIES IN SEVEN ARTS. Arthur Symons. Archibald Constable & Co. 8s. 6d.

GOLDEN DAYS OF THE RENAISSANCE IN ROME. Rodolfo Lanciani. Archibald Constable & Co. 21s. net.

THE LIFE OF WILLIAM BLAKE, (reprint). Alexander Gilchrist. John Lane. 10s. 6d. net.

EIN WIEDERGEFUNDENES BILD DES TIZIAN STUDIE. Hugo von Kilenyi, Budapest. Frederick Kilian's Nachf.

GEMALDE ALTER MEISTER. Nos. 9. 10, 11, & 12. Rich. Bong, Berlin. 5 marks.

MEMOIRS OF COUNT DE GRAMONT. Edited by Allen Fea. Bickers & Son. 15s. net.

WILLIAM BLAKE. Vol. 1. Illustrations of the book of Job with a general introduction by Laurence Binyon. Methuen. 21s. net

EVELYN'S SCULPTURA. With an unpublished second part. Edited by C. F. Bell. Clarendon Press. 5s. net.

LIFE OF AUGUSTE RODIN. Frederick Lawton. T. Fisher Unwin. 15s.

ROSSETTI. H. C. Marillier. Miniature Series of Painters. Bell. 1s. net.

THE FINE ART COLLECTION OF GLASGOW. With an introductory essay by James Paton, F.L.S. Curator of the Gallery. James Maclehose & Sons. £2 2s. net.

VENICE. The Middle Ages. Two parts. Pompeo Molmenti translated by Horatio F. Brown. John Murray. 21s. net.

STORIES OF THE ITALIAN ARTISTS FROM VASARI. E. Seeley. Chatto & Windus.

LANDSCAPE PAINTING IN OIL COLOURS. Alfred East, A.R.A. Cassell & Co. 10s. 6d. net.

VERSES BY CHRISTINA ROSSETTI. Reprinted from G. Polidori's edition. Edited by J. D. Symon. The Eragny Press. £1. 1s.

WESTMINSTER ABBEY AND THE KING'S CRAFTSMEN. W. R. Lethaby. Duckworth & Co. 12s. 6d. net.

MAGAZINES RECEIVED.

The Edinburgh Review. The Quarterly Review. The Kokka. No. 196. Tokyo. La Rassegna Nazionale, Florence. Onze Kunst, Amsterdam. Augusta Perusia, Perugia. Die Kunst, Munich. Gazette des Beaux-Arts. De Nederlandsche Spectator. The Hague. Bulletin of the Detroit Museum, Detroit. The Nineteenth Century & After. The Fortnightly Review. The Contemporary Review. The Independent Review. The National Review. The Monthly Review. The Rapid Review.

CATALOGUES ETC., RECEIVED.

AUSSTELLUNG VON WERKEN ALTER KUNST, AUS DEM PRIVATBESITZ DER MITGLIEDER DES KAISER FRIEDRICH-MUSEUMS-VEREINS. Illustrierter Katalog. Joseph Baer & Co., Frankfurt-a-Main.

NUMISMATIK UND MEDAILLENKUNDE. Katalog No. 81. Gilhofer & Ranschburg, Wien.

GENEALOGIE HERALDIK-SPHRAGISTIK. Katalog No. 77. Gilhofer & Ranschburg, Wien.

SPORT. Katalog No. 80. Gilhofer & Ranschburg, Wien.

TABLEAUX MODERNES AQUARELLES. Collection W. C. Robinson. Frederik Muller. Amsterdam.

PORTRAIT-KATALOG. No. 124. Ludwig Rosenthal, Munich.

REGULATIONS RELATING TO THE ROYAL COLLEGE OF SCIENCE. From August 1906-31st. July, 1907. Board of Education 6d.



STORY OF ACTÆON: JAMES COLLECTION.



NASTAGIO'S FEAST: JOHN G. JOHNSON COLLECTION.



WAR OF THE ROMANS AND SABINES: JOHN G. JOHNSON COLLECTION.

CASSONE-FRONTS IN AMERICAN COLLECTIONS—III

THREE PANELS BY JACOPO DEL SELLAIO

No one who has studied the cassone painters will be surprised to find Jacopo del Sellaio, like the rest, an eclectic. He is, in fact, so protean that the ordinary inferences fail. Although he was at various times the frank imitator of Filippo Lippi, Filippino, and Botticelli, and took more than one hint from Uccello, Baldovinetti, and Ghirlandaio, it would be hazardous to assert that his plagiarisms indicate truly his chronological development. We must suppose, on the contrary, that he was capable of passing quickly from one sort of mimicry to another. His *Story of Nastagio*, for example, an imitation of an imitator of Ghirlandaio, appears to have been painted, as we shall see, at a time when Jacopo was abjectly under the sway of Filippino. It should be said withal that Jacopo is a charming artist in his own right, and something personal to him transpires from his most derivative works.

Of the three panels herewith reproduced, one, *Nastagio's Feast*, is pretty certainly to be dated after 1487; the finest of the three, *War of the Romans and Sabines*, is probably a little later; while the *Story of Actaeon*,[1] in the James collection, seems to be considerably earlier than either of the others. In beginning with it we shall, for present purposes, begin aright. Its style is somewhat baffling. The landscape, which is Jacopo's strongest point (his panoramic formula being an excellent one), is already fully developed. There is no marked trace of Fra Filippo's influence; the prevailing model seems to be Uccello, with a difference that must be looked into. But before remote issues are raised, it should be said that the panel is one of Jacopo's most delightful inventions. There is a fresh morning quality in the design and colour. If the three scenes of Actaeon's amazement, despair, and fatal flight are in rather absurd processional arrangement, the whole composition has a simplicity and rhythmical quality rare in Jacopo's work. Moreover, the forms and action of the dogs are admirable; Jacopo must have studied some such model as Uccello's superb *Hunt by Night*, now at Oxford. Other reminiscences of Uccello are the scampering horsemen in the background (one may compare the *Battle of Egidio* in the Louvre), and all the landscape, though here probably there is an intermediary influence to reckon with.

The landscape, in fact, suggests a bewildering number of possible models. Its schematic yet spacious quality is Uccellesque, but even better represented by the followers of Domenico Veneziano. A preference for closely pressed trees and bristling stumps seems clearly traceable to Fra Filippo, but the meandering streams, the tufted vegetation, and the character of the tiny butts in the distance recall strikingly Baldovinetti in the background of the Louvre *Madonna* and elsewhere. One may tentatively suggest a possible relation to the landscapes and backgrounds of such early Botticellis as the *Judith* and the *St. Sebastian* (usually dated 1473). If I am not mistaken, the drawing of the figures more nearly approaches Baldovinetti's anatomy than any other (compare with this the little panels in the Accademia). While this influence may appear rather casual, in the landscape it seems persistent and unequivocal. It by no means follows, of course, that Jacopo del Sellaio was Baldovinetti's pupil at any time.

We are now confronted with the question, did the *Actaeon* of the James collection precede or follow the period when Jacopo was Filippo Lippi's assistant? The answer can hardly be in doubt. Those technically feeble but charming Madonnas, of which the James collection possesses a good example, are Jacopo's characteristic product under the tutelage of the *frate*. The *Actaeon* is in every way more accomplished. It may plausibly be dated somewhat later than the death of Fra Filippo in 1469, but before Jacopo had finally passed under the sway of Botticelli and Filippino, as he did apparently by 1480 or thereabouts. 1475, then, should not strike very far from the date of this picture, corresponding well enough to the probable period of the influences observed above.

Mr. John G. Johnson's panel representing the *Feast of Nastagio degli Onesti*, formerly in the Ashburnham collection, presents Jacopo both as the flagrant imitator and as an artist of considerable originality. It is a free version of the panel in the Spiridon collection, which Mr. Berenson has definitely attributed to Bartolommeo di Giovanni or Alunno di Domenico. The four panels formerly in the 'peacock room' were painted, as Mr. Berenson has shown, by Alunno and our Jacopo for Botticelli, and presumably in his *bottega* (BURLINGTON MAGAZINE, vol. i, p. 11). Our picture was painted later than the example by Alunno[2]. All the changes are those that a gentle spirit would make when revising the work of an impetuous spirit. For example, Jacopo has cleared up the pine-woods neatly. The fine strange discs on the ground are cross-sections of trees, which Alunno had let bristle untidily in foot-high stumps. Moreover, Jacopo by no means let the ladies knock the table over. Their horror is, to say the least, restrained within the bounds of good table manners. Similarly, the phantom lady does not hurl herself headlong into this distinguished assembly, but runs gently along pleading the while for aid, and the vengeful knight is no longer screaming

[1] Attributed in the catalogue to Piero di Cosimo. The correct ascription was first made by Mary Logan.

[2] Traditionally ascribed to Botticelli, given to Sellaio by Berenson.

with fury and brandishing a sword, but rides determinedly, as if conscious that he does police duty for Nemesis and must maintain his official dignity. Be it noted that this does not represent a simple enfeeblement of the subject, but rather a diverse point of view. Jacopo evidently felt his original to be vehement beyond the bounds of pictorial good-breeding, and took care that his repetition should not err in that respect. By eliminating the landscape above the arbour he actually gives the composition greater compactness and unity.

Alunno's panel was painted, it is supposed, in 1487 to commemorate the marriage of Lucrezia Pucci to Francesco Bini. Jacopo's rival piece cannot be of much later date. The Ghirlandesque quality of the picture is due to its original, and in this connection it is interesting to note that Jacopo, instead of copying the landscape, has actually invented a Ghirlandesque hillside to fill the composition—a very refinement of mimicry. On the pine-trees is an escutcheon—apparently a wolf sejeant—which may some day afford a clue to the family that desired a repetition of the famous Nastagio panels made for the Bini-Pucci wedding.

Jacopo is seen at his best in the panel representing the *Wars of the Romans and Sabines.* Formerly in the Panciatichi collection, this cassone first passed into Mr. Johnson's hands bearing the ascription Filippo Lippi. Assuming that Filippino was meant, the ascription was by no means absurd. In the drawing of the female figures, Filippino's influence is more pronounced than Botticelli's, and appears unmistakably in the prevalence of a pale orange in the draperies. In fact, the whole look and colour are strikingly Filippinesque. It lies very near in style to the four *Petrarchan Triumphs* in the oratory of San Ansano, Fiesole, and must be dated approximately with them. We have seen that Jacopo was working for Botticelli in 1487, but by this time Filippino was a painter in his own name, and the impressionable Jacopo may have earlier attached himself to Filippino's rising popularity. It does not seem possible to date the panel exactly, but it might have been painted any time between 1484, the beginning of Filippino's vogue, until 1493, the date of Jacopo's death. Some one may yet be able to trace the San Ansano panels in old inventories, and that will give us within a year or so the date of our story of the *Sabine War.* In any case, the phenomenon of a painter well in the forties aping one fifteen years his junior is worthy of note. The wonder grows that work so imitative can be so charming.

For charming this composition certainly is. It has in its serried ranks of lancers, and masses of crested heads, in its smiling landscape with a bustling skirmish in progress, all the quality of a fairy tale. It is a decorative, delightful war in which no heads are crudely broken. The group of Sabine women, who, with their children, plead for peace, submitting that their captivity has ceased to be a grievous one, have a fine human interest. There are touching incidents, as where Sabine grandfathers and uncles greet their small kinsmen for the first time on the field of battle. The children are of a most winsome sort, the types at time reverting to those of Fra Filippo: one sees that these urchins have the field and that it is all up with the war. We have noted the decorative effect of the two groups of lances—perhaps the earliest use of this famous motive in modern painting—and it only remains to say that all the detail of the mailed squadrons is carefully executed and merits more than a casual glance.

My abettor in this cassone matter, Mr. William Rankin, has sent me some suggestive comments on Sellaio and the minor men who did this sort of work. Here seems a good place to transcribe a few lines *pour la bonne bouche*:—

'The importance of a minor eclectic like Jacopo del Sellaio, who may be taken as a type of a half-a-dozen secondary decorative and descriptive painters of Florence, is that in such men we escape from the monumental to the familiar and daily aspect of things. With Giotto and Masaccio elevation of thought and style admitted liberty; but no liberties. Uccello let down the bars a little, and it is extremely interesting to observe how daintily the young apprentices employ their (iconographical) bank holiday.

'Mr. Berenson has quoted Gozzoli as a typical example of this artist at "happy Hampstead," and rightly; but some of the others are more secular and more plebeian, for which we thank them, and more specifically representative even than Benozzo himself. It is perhaps better to say that some of them add to their *genre* a professional unction as decorators which Gozzoli (whom we would not for worlds have in any iota different) had not.'

A cassone front must not be monumental; it must be pictorially merry, like the wedding-bells. The *Adimari-Ricasoli Marriage* is our perfect ideal, and it has no antique story or Petrarchian allegory.

Jacopo del Sellaio's *Romans and Sabines* at Mr. Johnson's was modern enough for its purpose, and it is a good deal more than decoratively adequate. It is, as composition and landscape, a revelation of how lyrical and unconsciously classic can be the mere Tuscan average. In this respect it repeats the constant note of that instinctive artistic sense in Tuscan work which we feel so generally, which is so all important, and which we welcome so much the more in these subordinate men who are but occasionally inspired. One would wish to see it proved to be a racial characteristic.

F. J. M.



Emery Walker Ph. Sc.

The Storm
By H. Harpignies

EDITORIAL ARTICLE.

THE ARCHITECTURE OF OUR PUBLIC BUILDINGS.

IN another column we publish some criticisms upon certain public buildings which now form a prominent feature in the City, in Whitehall, and at South Kensington. However much technical critics may differ as to details, there can be no doubt to the educated lay mind that the effect of all these buildings is unsatisfactory. Even the Science Schools at South Kensington lack the vague dignity with which photography here endows them, while the other buildings are still less free from the charges of vulgarity or heaviness. Though they may not all be positive eyesores, not one of them is a real addition to the beauties of London.

Whether this be the result of ill-arranged or badly judged competitions we cannot presume to decide. One thing at least is certain, our public architectural failures are not due to the lack of good architects. The originality, the fine proportions and the taste in decoration, which the nation cannot apparently secure by money or titles, can be found readily enough by intelligent private persons.

The Ritz Hotel, or the large block of flats in High Street, Kensington, might be quoted as examples of residential architecture, while the palatial edifice of Messrs. Waring in Oxford Street, that of Messrs. Debenham and Freebody in Wigmore Street, or the smaller building erected in Wardour Street by Messrs. Novello show what can be done by business men who have taste.

These erections are no doubt far from faultless, especially in their lower stories, which almost always suffer from the needs of the modern shop front, but they all have qualities of beauty and dignity which are painfully lacking in the large public buildings contemporary with them. The dulness of the huge blocks recently imposed upon us makes us almost regret the gothic complexities of Gilbert Scott and Street. Indeed we wish we could think that time and the London climate could ever transmute the new Victoria and Albert Museum into anything half so picturesque as the Law Courts now look when seen from the Strand, even if it be an improvement upon that climax of ugliness, the Natural History Museum.

Scott's name recalls the magnificent project which has recently been started in Edinburgh to complete the unfinished national monument on the Calton Hill, on the lines of the Parthenon at Athens, perhaps for ultimate use as the National Gallery of Scotland. There is no doubt that such a building would be a splendid addition to the attractions of Edinburgh, while in point of lighting and space, if not of convenient access, it should have great advantages over the present National Gallery. That it should be launched just when the centenary of the Union between England and Scotland is to be celebrated gives the proposal additional interest, though the recent debate in the House of Commons indicates that its promoters will have some difficulties to face. To copy any old building, even if it be the Parthenon, may seem to imply some lack of originality, yet it is better, as St. George's Hall at Liverpool proves, than to erect a novel eyesore. Lack of originality, however, cannot be charged against the architects who have designed such business premises as those we have mentioned, and the fact that our public buildings are so poor by comparison must be ascribed to administrative defects. It is time these were analysed.

LONDON'S NEW PUBLIC BUILDINGS

BY E. ARDEN MINTY, F.R.I.B.A.

IF the question were asked—Are the buildings being erected at the present time in London, of which those mentioned in this article are some of the most important, likely to add, in an artistic sense, to the adornment of this great city, and become in future ages creditable monuments of the commencement of the XX century? many critics would at once say 'no,' and deny any artistic merit whatsoever to them, merely from the fact that they are contemporaneous work.

In considering, for example, the various large Government and public buildings, recently completed, or now approaching completion, in London, one cannot help being struck, in many cases, by the severely straight skyline adopted, in contradistinction to the serrated or broken line, which was, in the middle of the XIX century, looked upon as a *sine quâ non*; the architects of the gothic revival almost insisting upon it as an absolute necessity in street architecture, if this was to be worthy of comparison with the works of the past. If simply what is called a picturesque effect is desired, they were probably right (*vide* the Law Courts in the Strand by the late G. E. Street).

No doubt in many instances they went too far in this direction. A multiplicity of gables, dormers, turrets, etc., has a tendency to destroy the feeling of repose and dignity which should be associated with buildings of a monumental character; but when one sees the long, straight, unrelieved skyline of such buildings as the new War Office in Whitehall or the Science School at South Kensington, one is oppressed by a feeling of monotony and dreariness, and longs for a pediment, a row of statues, or pinnacles to relieve the eye.

The south elevation of the War Office is, one feels, more satisfactory in this respect, as the centre portion breaks forward, is carried up, and crowned by a pediment, a feature which one misses sadly in the principal front facing the Horse Guards.[1] A long colonnade of fairly large Ionic columns should, in itself, be an extremely pleasing feature, and possess a considerable amount of grandeur, but for some reason, in the present instance, it does not satisfy. It may be that the round towers, at either end, with their greater elevation and stone cupolas, surmounted by somewhat frivolous-looking terminals, fight against and crush it. Moreover, the central doorway certainly does not seem worthy of its position. It appears altogether too insignificant to be the principal entrance to a building of such dimensions.

Of course, the situation of the building being so near Trafalgar Square prevents one getting the full value from the size of the columns, as the Nelson monument diminishes the scale of any column in its neighbourhood.

Personally I am not very fond of alternate round and square blocks in columns (fig. 1), and in any case I think the use of them has been somewhat overdone in this building, also in the new Admiralty building in the Mall. But the adoption of the circular towers at the angles is really a rather clever way of getting over the unsatisfactory effect of a four-sided site, the angles of which are not right angles.



FIG. 1

In regard to the new Science School at South Kensington,[2] opposite the Imperial Institute, perhaps the skyline there is even more depressing than

[1] Plate I., page 213. [2] Plate I., page 213.

that in Whitehall, as in the case of the latter when seen from any distance, for instance from the suspension bridge in St. James's Park, the skyline is broken up and confused by the roofs of Whitehall Court, whereas in the case of the Science School, one has only the sky itself for a background. The parapet is broken up in places by pedestals, which look as though they were intended to have statues on them. If that was the intention of the architect, it is a pity they have been omitted; they would have been a great relief.

There is a growing fashion with some architects of the present age to carry piers and pilasters up the fronts of their buildings to above the line of the eaves, giving the impression that they were originally intended to be finished with pinnacles, or similar features; but someone appears to have taken a gigantic knife and cut them all off square, and this effect seems to have been the designer's intention, though it is difficult to understand how anyone can admire it.

In the completion of the Victoria and Albert Museum,[3] the skyline has been quite sufficiently diversified, perhaps a little too much so; and although I am by no means inclined to insist on purism, I feel a want of congruity in the two octagonal spires in such close proximity with the round domes. The architect of the Science School also designed this building, and some of his detail is really beautiful and refined. The statues occupying the niches along the frontages facing the Cromwell and Exhibition Roads are well designed and executed, though, perhaps, they seem to sink into the wall behind them a little too much. I think a greater projection would be an improvement; but at any rate the course adopted is better than having empty niches which are such a common feature in our buildings nowadays, and are, of course, quite meaningless.

The reason for the slight projection of these statues is no doubt to be found in the fact that they are not carved separately, and then inserted in the niches; but the joints of the stonework run through them, indicating that they were carved *in situ*, which in principle is correct, and by showing that they are really a constructive portion of the masonry, and not mere ornamental adjuncts, adds materially to the architectural value of the elevation.

Still, although the details may be very excellent in themselves, I am old fashioned enough to think capitals should have neckings, and an Ionic or Corinthian volute is not improved by being turned upside down (fig. 2).

The Natural History Museum, on the same side of the Cromwell Road as the new building of the Victoria and Albert Museum, and separated from it only by Exhibition Road, possesses an almost unique advantage, by standing completely isolated on its own site, and is set back some distance from the frontage line of the road, so that it is possible to get a fairly good view of the whole from a sufficient distance to have the full benefit of the perspective. Had the frontage of the new building we are discussing been set back to the same line as that of the Natural History Museum, I cannot help thinking the result would have been very much more satisfactory, both from

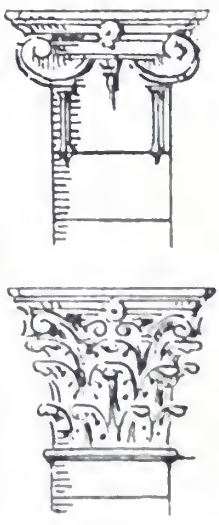


FIG. 2

[3] Plate II, page 216.

the point of view of the architect and of the general observer. Perhaps this could not have been done, inasmuch as all the available space was required for the galleries; but, nevertheless, it is to be regretted.

It will be noticed that the frontage does not follow a straight line, but presents a convex curve to the Cromwell Road. Until the scaffolding is entirely removed one can hardly judge fairly whether the effect of this will be more satisfactory than the usual arrangement. As mentioned further on, when dealing with another building, this must depend largely upon the site, the adjoining buildings, and the scale on which this crescent form itself is carried out.

The central feature, namely, the largest tower, is treated in a way to which we dwellers in London are not accustomed. I allude to the sort of crown, formed of vaulting ribs with the spandrils left out, instead of a dome. In the North this feature is not so unusual, as one is there familiar with such buildings as the church at Newcastle and St. Giles's cathedral at Edinburgh, the towers of which are finished in a somewhat similar manner. I am not quite sure whether I like it in its present position or not. My first impression was that I did not; but as one becomes more used to it, it may make a more favourable impression. I think the number of piers surrounding the base of this crown gives a rather vertical-liney appearance to it, if I may use the expression.

How far the late Mr. Brydon's plans for the new Home Office in Parliament Street were modified by the Government architect, who is carrying out the completion of the building, I am not in a position to say, but I think the two small corner towers, at either end of the Parliament Street front, are rather commonplace, and hardly show the refined taste which I have always associated with Mr. Brydon's work.

I believe the building was originally designed with two large towers, finished with cupolas, on the opposite angles; but only one of these is to be carried out, and most of the sculpture on the edifice omitted, owing to the attempt of the present Government to economise. How far the same cheese-paring policy may have been responsible for the want of statuary and carving, where they are obviously intended, in some of the other buildings, I cannot say; but it is not fair to the architect to abandon an important feature like the second tower just mentioned, during the carrying out of the work. To do so must inevitably upset the balance of the design. It is unfortunate that the architects (Mr. Young and Mr. Brydon respectively), of the new War Office and the Home Office, should both have died soon after the commencement of the works, for an architect, during the carrying out, in actuality, of his design, naturally notices several modifications which will be improvements on his merely linear representations, and will not mind departing from his own proposals. A fresh agent appointed to carry out a building from the drawings left by a deceased architect should, of course, feel some diffidence in departing from them, even though he may think he can see undoubted improvements possible.

The absence of sculpture in the pediments of the Admiralty is painfully apparent. The frontage facing westwards has perfectly plain pediments, not even the mouldings of the cornice being enriched with echinus or dentil, and the whole effect is to suggest a dreary workhouse, instead of the central governing



THE NEW WAR OFFICE





THE CENTRAL CRIMINAL COURT

Photochrome Company.



THE VICTORIA AND ALBERT MUSEUM

Emery Walker, photo.

institution of the greatest navy, owned by one of the richest nations, in the world.

As the Home Office is still covered with scaffolding, one cannot tell very well how it will come out; but we may at least hope that the circular colonnade in the central court is not to be omitted, as this should form a very impressive feature.

Perhaps, in some ways, the new Central Criminal Court (the Old Bailey)[1] is the most striking of the recently erected buildings we are considering. It constitutes a fine mass of masonry, and stands in an imposing position at the corner of two streets facing one of the principal thoroughfares in the City of London. It is of sufficient elevation, and crowned by a dome of large proportions. These qualities, size, height, and position, would of themselves render it imposing, apart from any architectural or artistic merit, for the same reason that the pyramids impress us, which are simply masses of masonry; in fact, if you make anything big enough it will be impressive, though it has no pretence of art about it.

Perhaps it was a mistake to build a dome in that position, of such pretentious dimensions, as it can be seen in conjunction with Wren's on St. Paul's Cathedral, which immediately suggests a comparison, with disastrous results, both as regards size and outline. The architect has adopted a pointed form of arch for his dome contour. In some situations this might have the best effect, as it undoubtedly seems to fulfil its purposes admirably in the Taj Mahal at Agra, and several eastern mosques; but on a building which follows pretty closely the recognised forms and details of Renaissance it certainly seems a little out of place—at least that is how it strikes the writer. To the figure of Justice, standing on a globe at the top of the cupola, no moral or architectural objection should be taken; but with its two arms outstretched, at right angles to the body, it would look like a Latin cross with a thick stem and attenuated limbs, were it not for the scales suspended from one and the sword upheld by the other, which gives it rather the effect of a double gibbet; and the way in which the straight robe becomes bell-shaped at the bottom, in order to sit upon the globe, immediately suggests an inverted game of 'cup and ball.' As a terminal to the cupola, perhaps the figure is rather too large and overpowering.

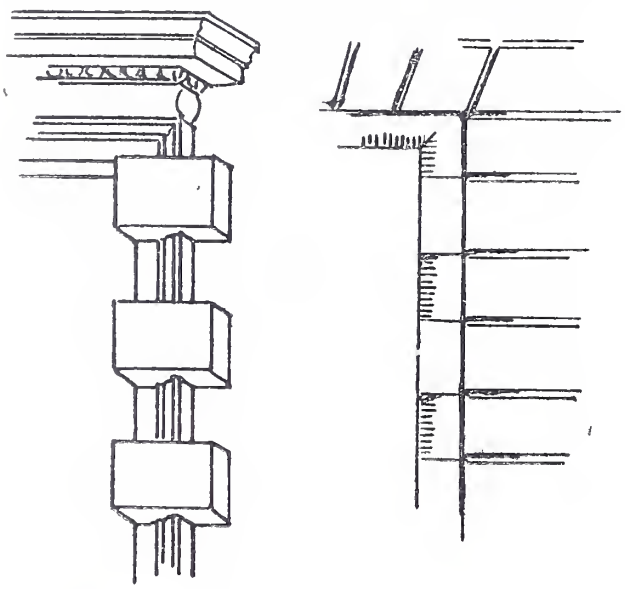
Whether the front to Newgate Street would be better for being straight instead of curved, is questionable. A curve on a large scale, such as Regent Street crescent, is certainly imposing; but largely so, I suspect, from the constant repetition of the same features throughout its entire length, which carries the eye on without any violent break, and again, impresses by the effect it conveys of size (*i.e.*, in that case, length). If this is so, the modern alterations on the south side are going to destroy this effect, I fear. In the case of the Central Criminal Court, however, there is no such continuity as it is considerably broken up, and the above mentioned use of alternate square and round blocks in the columns and pilasters, and even in the moulded architraves, is carried to such an extent, that the first impression on the eye is that the builder was given enough stones to build the frontages with, but that only half of them were worked to their intended finish, so that the builder, being too lazy to work the remaining half, used them alternately over the whole surface of his building.

Notice the different way in which the windows are treated in the case of the War Office and the Central Criminal

[1] Plate II, page 116.

Court (fig. 3). In the War Office there are no mouldings round the windows on the ground floor, but the angles of the jambs are simply rounded, every alternate stone being left square. In the Central Criminal Court the jambs have an architrave moulding alternating with the square blocks.[5]

What merit (if any) have the present buildings over their near predecessors, and are they likely to be looked upon in future



CENTRAL CRIMINAL COURT FIG. 3 WAR OFFICE.

generations as worthy monuments of their period ?

I should say the answer to this is 'we cannot tell,' and I would go further, and say no age ever has been able to decide what the merit of its artistic work is. It is only the perspective of time which will give it its true value, and this applies not only to Architecture, but to the other arts, viz., Painting, Music, Literature, etc.

Well, do the buildings dealt with above show any improvement, or give any hope of advancement, on those erected say within the later half of the XIX century? It is very difficult to say ; personally I am inclined to think they do. Although the abandonment of mouldings altogether, which has been practically attempted lately in some buildings, is not, I think, to be advocated, still no doubt the minute attention to small details which was at one time becoming a feature of our street architecture, almost to the ignoring of the general effect, is quite out of place in a city with a climate and atmosphere like that of London.

I think altogether the new buildings show more restraint, and perhaps, dignity. Sir Aston Webb's completion of the Victoria and Albert Museum is, possibly, the best, and certainly is an immense advance upon the Natural History Museum in the same road ; and the Science School does express its purpose more or less, and could scarcely be mistaken for an exaggerated block of flats, as the Imperial Institute opposite might very well be.

[5] In the War Office building some of the architraves are treated in a similar manner ; but the square blocks are not given so much importance.

THE LANDSCAPE OF HARPIGNIES

BY C. J. HOLMES

THE last few years have witnessed the departure of most of those great artists who seemed to link us with the past. Just as Puvis de Chavannes in France took us back to the Studio of Couture, so the posthumous exhibition of Watts at Burlington House began with an echo of Lawrence. Yet in the person of the veteran landscape painter Harpignies there survives one whose tradition is equally venerable. When Constable's pictures first created a sensation in the Salon of 1824, Rousseau was twelve years old, Millet nine, Daubigny seven, while Courbet and Harpignies were five.

From the first Harpignies attached himself to the generation of 1830, though the slow development of his talent saved him from the stress of the fight which bore so hard upon his more conspicuous companions. The earliest works from his hand with which I am acquainted were painted in Italy before the year 1852.

These early paintings, however, reveal no striking genius, but rather (like the early works of Corot) good taste, coupled with infinite patience. It is impossible, indeed, not to contrast the life of men like Corot and Harpignies with that lived by so many painters of our own day. As young men they were merely sound craftsmen, owing apparently even such success in design as they achieved to extraordinary care and labour, rather than to any specific natural gift, and content to perfect their modest ideals by unremitting and quite unappreciated labour. Since Harpignies was born thousands of more gifted painters have appeared, have seemed to conquer at once the initial difficulties of picture-making, to have rested on their easily won laurels, and to have found themselves at the last outstripped by more strenuous rivals, and left for ever among the laggards and the mediocrities.

Only a few weeks ago Mr. Holman Hunt contrasted the character and independence shown by the Preraphaelites with the sluggish indolence or casual efforts of the art students of to-day. The art of Harpignies, too, might have served Mr. Hunt for an example, though he had not to wait for recognition so long as Corot, and though his work was not done under the load of neglect and opposition that embittered the life of Constable, Rousseau, and Millet, and compelled Crome and Cotman to make a scanty living as drawing masters. Within a year of his return from Italy in 1852 Harpignies was an exhibitor at the Salon; in 1866 he received his first medal; in 1868 a picture of his was purchased by the Government; in 1875 he was made Chevalier, and in 1883 Officer, of the Legion of Honour.[1] So slowly, however, does fame still travel, that nearly twenty years after the attainment of the last and greatest of these distinctions, one of his important pictures was rejected by the Royal Academy!

It is, perhaps, hardly wonderful that the official mind, enamoured of sentimental anecdotage, waxen flesh, fluffy pastorals, and that meaningless tickling of surfaces that in England passes for finish should understand, or even recognise, either the austere truth or the classical taste of Harpignies.

Of the pictures illustrated, the earliest in date is *The Storm*, which was painted

[1] For these facts I am indebted to the note by the late R. A. M. Stevenson prefixed to catalogue of the Harpignies Exhibition in 1896.

in 1859. It is a large canvas, and in this, as in some other respects, such as the simplicity of the masses and surfaces, and in the gravity of its mood, as well as in a certain deliberate abstention from excess of contrast, it has some affinity with the work of Legros. Yet the vision of the two men is essentially different. With Harpignies nature counts for almost everything, and style is merely a matter of studio training, design being restricted to a happy choice of existing materials, instead of being left free, as with Legros, to alter, to omit, to fuse, and to invent with constant reference to fine tradition, but with little more than a general memory of nature. In *The Storm* the ragged edges, swelling forms, and drifting scud of the clouds are rendered as literally as their tones of ashen grey ; the line of the sandbanks by the water's edge is drawn with the same unflinching truth ; even in the modelling of the foreground Harpignies allows himself none of the picturesque undulations by means of which more careless artists evade what is, perhaps, the greatest difficulty in all naturalistic landscape, but takes the forms he sees in all their bareness and awkwardness ; in the end actually heightening the force of his work by sheer insistence on its reality. Pictorial unity is secured by truth and balance of tone, so that the sternly repressed emotions only find vent here and there in such painter-like touches as the flash of the water in the distance or the amazing verisimilitude with which its angry lapping in the near pools is fixed upon the canvas.

Most of the artist's later works exhibit him in an easier mood, but the power, the restraint, the patient research, and the sincerity of *The Storm* are not only evidence of the foundation upon which Harpignies built up his reputation in the next forty years, but are different enough from the gifts of his companions to prove his claims to originality. With Rousseau such a picture would inevitably have reflected more of the painter's own character and less of nature ; it might have been broader in mass, certainly it would have been fiercer in its contrasts of tone and colour, but it would have borne the impress of his harassed temperament rather than the impress of a real moment and a real place. Corot, had he taken up such a subject at all, would have added graces of his own ; Dupré and Diaz would have embellished it with the glitter of melodrama ; Daubigny would have seen it as finely, but would have touched it more loosely. Courbet alone, in virtue of his impassive strength, might have grasped the spirit of the scene even more forcibly, and, in spite of some clumsy pigment, might have left a record of storm that would move the soul to pity and fear, yet the menace would have been the static menace of *L'Immensité* in the Ionides Collection, rather than that of Harpignies, which is full of gusty, rain-laden air.

Such comparisons, however, are not fair to Harpignies. *The Storm*, in his life work is but an incident, an experiment, occupying a place outside the province which in after years he made his own. Of that *The Terrace*, painted twenty years later, in 1879, is a typical specimen. Here we are brought face to face with a subject such as the Impressionists loved to interpret by decomposing the blaze of sunlight into its prismatic constituents, so that their pictures became a vivid mosaic of spots of white and yellow, and red and blue.

Perhaps because he was many years senior to these innovators and had been trained in an older tradition of naturalism, perhaps from some innate respect for



THE TERRACE (TERRASSE À ST. PRIVÉ) 1870
THE LANDSCAPE OF HARPIGNIES. PLATE I



THE RAVINE. C. 1882



STUDY OF A TREE. À HERISSON. 1882

pictorial quality, to which the spotty surface, the monotonous texture, and excessive vibrance of the Impressionists were unpleasing, Harpignies, while accepting their frank statement of nature's vivid tones, an acceptance inevitable in one who from first to last was a sincere realist, did not accept their theories of pigment, but set himself to attain the newly-discovered luminosity with the methods and pigments of tradition.

Of this attempt *The Terrace* is a striking example. The glare of a sunny day, the sharp shadows, the reflected lights and colours within them, are all rendered with wonderful force and truth, but without any of that exaggeration of colour or sacrifice of form to which the Impressionist method is liable. It is perhaps, a painter's picture, for the forcible lines of the tree stems, the stone wall and the level horizon make the design more abrupt and rigid than the public taste demands ; and only those who have themselves handled the brush can fully recognize what an equipment of hand and eye was needed to place on record such a variety of forms and tones with such perfect truth, decision and balance. No advertisement, no obvious, dexterous eccentricity distracts the eye from the simple perfect statement of this view from a garden terrace over a wide tract of country bathed in summer sunlight. How clumsy, or feeble in comparison would most of our latter day realists seem ! We have to go back to the early work of Corot, or to some picked studies by Constable, to find its parallel, and even there we should find the trees less superbly natural.

With trees, indeed, Harpignies has a peculiar sympathy. They form the larger part of most of his compositions, and are uniformly treated by him with a respect and knowledge that is perhaps without parallel in the arts. The illustrations to this article can give but a faint idea of the variety of his treatment. Pines and sycamores, aspens and birches, forest monarchs, and humble saplings are painted in every possible aspect: in sunlight and shadow, in the cool air of morning, in the blaze of midday, or at nightfall. At one time they will be seen in summer heavy with sunlit leafage; at another the branches will be bare and their nervous tracery will be drawn with perfect sureness, every twig having its proper quality of wayward woody growth. Many artists have made fine studies of trees, several have interpreted individual qualities nobly ; not one, however, has painted pictures of them with quite so much completeness and sincerity.

The same qualities are evident in Harpignies' method of treating the ground, one of the most certain tests of the born landscape painter. No one has a keener eye than he for the exact tone colour and texture of the earth, and of the herbage, or the brushwood that clothe its surface, but he never allows this perception to outweigh his feeling for its structure, for the knolls and hillocks, the little gullies and depressions that mark its real character. His foregrounds are thus no agreeable stains or insubstantial scumbles of clever pigment, but a real firm foundation for the solid shafts of his tree trunks and the massy flakes of foliage that they carry aloft. His humblest cart-roads and paths have thus a distinct force and value, while a crumbling riverbank leading down to some sunlit, pebbled shore, when painted by his hand becomes a thing of delight, so surely has he evoked the strength and dignity of these simple things.

This love of definite quality and substance is extended by Harpignies even to the treatment of the distance and sky, and it is in respect of these that he differs most radically both from his fellow painters of the

Barbizon school and from the Impressionists. Corot and Daubigny in these matters are at one with Claude Monet and Pissarro. All four regard the sky as a thing of vibrant mystery, an expanse always full of shifting many-coloured vapour, and this feeling is so strong with them that they are inclined to see mystery everywhere and always. Indeed, the uniformity with which they see and render this quality of the atmosphere makes it conceivable that the critic of the future will regard their misty skies if not as an absolute convention, at least as a painter's device analogous to the grays and browns of the old masters though, of course, infinitely nearer to nature in tone and hue than those were apt to be.

Harpignies appears to have looked at the sky as frankly and broadly as he looks at ground or trees, and to have recognised that under many aspects, indeed under most aspects, the proportion of mist in the sky is so small as to be, if not invisible, at least so inconsiderable as to call for no scientific analysis of tones for its accurate presentation. He is thus content to paint the sky as it appears in a broad general view, as an expanse of blue or gray, and to trust to the inevitable breaking of his pigments by the mere brushing of them on to the canvas, for the suggestion of vibrant air or scintillating light.

Thus Harpignies, unlike his contemporaries, does not sacrifice beauty of drawing, and definiteness of design, and all those qualities of oil paint which have been commonly regarded as pleasant, to the rendering of what is after all only one of many atmospheric effects. Hence although in comparison with Corot or Monet his skies and distances may seem sometimes to be a trifle sharp both in colour and quality, their sharpness has not only a definite analogy with certain characteristic moods of nature, but also a certain dignity which makes more vaporous work look petty or incomplete. In most of his later painting, as the *Châtaignier à Briand* shows, this rigidity is slightly modified, perhaps to the increase of his immediate popularity, but the typical pictures by Harpignies are those which strike the more severe note, of his early and middle period.

Like his great countryman, Poussin, he owes to this austerity of outlook much of the dignity which his works possess. The softer and more vaporous masses of other landscape painters may charm and soothe us, as the senses are soothed by soft music. But the nobler qualities of the soul cannot be moved by these Lydian strains. Thus for recreation we must turn to the Dorian mood, and it is in this mood that the landscapes of Harpignies are cast. No European landscape painter has had a truer sense of landscape design ; of the architecture by which a stately painting must be built. While Harpignies appeals to our modern outlook upon nature by reason of his sincerity, his truth of tone and colour, and his straightforward technical accomplishment, he has also a connection with his forerunners in this particular gift of design—in his sane and logical attitude towards the processes by which a picture is constructed.

After all, perhaps that is a fortunate accident. A painter born in 1819 could not fail to know much of traditional methods of work, even if the greater part of his mature age was spent in the company of rebels against those methods; while most of us, with whom in his ripe old age he seems almost contemporary, began serious work when that rebellion against tradition had succeeded, had destroyed the older institutions, and for the moment reigned unchallenged. Now we are beginning to recognise that the artistic



BATAILLE À PRIAS[illegible] — [illegible]
THE LANDSCAPE OF BARCUNOS
PLATE III

Communards may have destroyed too much, and that the old methods, if not perfect, at least had a certain humanity, completeness, and dignity, which our hastily erected structures do not attain. Harpignies is one of the lucky few who have been able to combine the youthful eyesight of the moderns with the tradition of artistic good taste and restraint which at the beginning of the nineteenth century was broken and lost.

A few words in conclusion may be added on the attainment of this veteran painter as a colourist. Experience tends every day to prove more conclusively that colour, which is generally given a subordinate place by writers on the theory of art, is an essential factor in artistic fame. No painter whose colour was bad has really stood the test of time, whatever his other gifts; while few fine colourists have suffered from even momentary disfavour.

Now it must at once be admitted that Harpignies is not a great colourist in the sense that Filippo Lippi, Titian, or Watteau are called great colourists. His very reverence for nature would make that impossible, for the hues and tones of European landscape cannot be transposed to the intense and fervid key in which the supreme colourists work without ruthless disregard of natural facts. The modern realist, in short, has to work with simpler chords, and to display his art chiefly by the skill and delicacy with which he touches the limited scale permitted to him. The subjects of Harpignies are mostly painted in the sharp sunlight of central France or on the shores of the Mediterranean, and his available palette is thus restricted to the gray-green of dusty grass and dusty trees, the ochrous tones of dry earth, and the blues and grays of a warmer sky than ours, with, for variety, a hint of autumn in the foliage, the lichens on bark or a stone; white walls and white clouds supply the highest tones, the shadows of his woodland clumps, and occasional hollows in the ground, give him his notes of darkness.

These limited materials Harpignies handles to perfection. At first his colour may seem to be as austere as his design, to possess a dryness and hardness to which we are unaccustomed, though we are compelled to recognise its truthfulness. Then these notes of dusty green and dusty yellow, of cool blue and lavender, begin to reveal their clear and sober harmonies, and we come to see that Harpignies has not only rendered the beauties of his own sun-steeped France as faithfully as Constable paints the lush meadows of England, but has found in them a new colour-harmony at once severe and fresh, analogous to that which we commonly associate with his great countryman, Puvis de Chavannes. How few landscape painters could avoid looking either pretty or vulgar in such august company!

Though there is no lack of variety in the scenery he has painted, or in the effects he has chosen to render, there are certain fixed qualities in all his painting that make it from first to last a thing with a definite and personal character. If Harpignies rarely, or never, scales those heights of romance or imaginative beauty to which the supreme masters attain, he never descends to the trivial or the superficial, but preserves an equable level of sincerity, fine taste, and sound technique.

It should be mentioned that it is to the courtesy of Messrs. Obach & Co. that we are indebted for permission to reproduce the photographs illustrating this article.

THE EMBROIDERIES OF THE AEGEAN

BY LOUISA F. PESEL

IN this paper it is proposed to examine the embroideries, which were originally produced in the various islands of the Aegean, to trace the chain of resemblance between the different types and to consider the various characteristics of the separate islands. The similarity that exists between the specimens helps one to realise how strong was the force of tradition over an exceedingly wide area, and to understand how much any traditional method depended for its continuance upon the materials to be found in the district and on the temperament of the people who employed them. The lack of constant communication between the islands, which exists even to this day, would account for the fact that a peculiar variety of work may be found on one island and that another type, differing widely in some essential point, may be produced in a neighbouring locality.

I. The Eastern Islands or Sporades.

Sporades. Rhodes. The best known examples of embroidery coming from these regions are Rhodian, and they will therefore supply the most useful starting point for our investigations. The work from Rhodes is of two descriptions, each markedly different in effect; for in one the design is embroidered and the field left plain, and in the other the whole surface is worked and very little of the foundation material is visible.

The first kind (fig. 1) is embroidered with a heavy silk usually in two colours, red and blue, or red and green, on a coarse cotton ground.[1] The stitch, which is much raised, gives the impression that it is unevenly and carelessly worked, but this roughness of texture is intentional as a careful examination of both surfaces of the embroidery will show. It is an elaborated and thickened form of cross-stitch worked with much method and regularity, and the appearance on the reverse side is neat and orderly. Sometimes but more rarely 'long-legged cross' or 'plait' stitch is used, or even a simple cross-stitch, the stitch appearing to matter little so long as it produces a raised and solid effect. Whichever of these three stitches is employed, the design remains of the same type, namely, heavy medallions and bands formed by pairs of leaves, placed alternately on a central stem. Variations occur in the elaboration of the medallions, which may be simple rounds or complicated figures such as those in fig. 1, but in every case the idea of isolated pattern placed on a large expanse of plain background is adhered to with but few exceptions.[2]

The second type of Rhodian being geometrical in pattern is totally different in character. The material is entirely covered with embroidery, usually worked in a very fine red floss silk (fig. 2). The diagonal lines on which the designs are constructed give it a set and formal appearance, which might also have been obtained by weaving. The stitch is a fine surface darning, and only a small portion of the linen ground is seen on the right side.[3]

The one point that both types of Rhodian have in common is the simplicity of the unit of which the design is composed. The strength and dignity of the whole is obtained by the repetition of this simple motive and the richness of effect is emphasized by the use of strong pure colour.

The island of *Patmos* seems to have developed yet another variety from elements found in the two types of Rhodian, having adopted the design of one and the stitch of the other. The designs contain medallions, with borders formed of separate disconnected units (fig. 3, wider border[4]) whilst the fine darning stitch is invariably employed. The union of selected portions of two styles is interesting, and the difference of effect in the result shows to what an extent a design is modified by a change of stitch (compare figs. 1 and 3).

The constant use of fine darning has led to the name of 'Patmian stitch' being taken in this type of embroidery, to denote the regular darning when only one thread of the linen ground is left to show on the surface. The name 'Patmian dog' is given to the device filling the small squares, and it is quite possible to distinguish the body, the four legs, the tail and turned head of the animal; it is not a graphic representation but it is probably the best that can be done when only straight lines are employed.

Kos. The narrower cross-stitch border in fig. 3 is said to come from Kos. It is nearer in effect to the heavy Rhodian, and the introduction of the tulip and pink, so common in Rhodian pottery and tiles, is interesting.

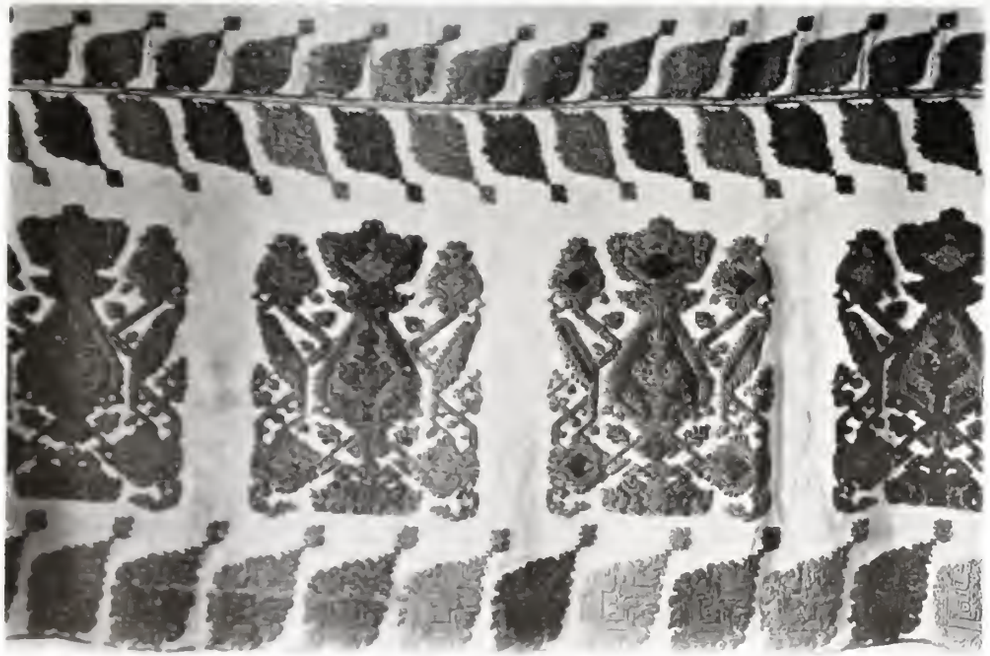
Astypalae and Anephe, etc. Many of the other islands of the Sporades group show the same main characteristics of design and stitch as the Patmian and Rhodian work, but in those specimens which come from Anephe and Astypalae a little more freedom is to be observed, and in the designs the leaves arranged in pairs occur much more

[1] Heavy Rhodian curtain worked in red and green. In the possession of a Greek in Athens.

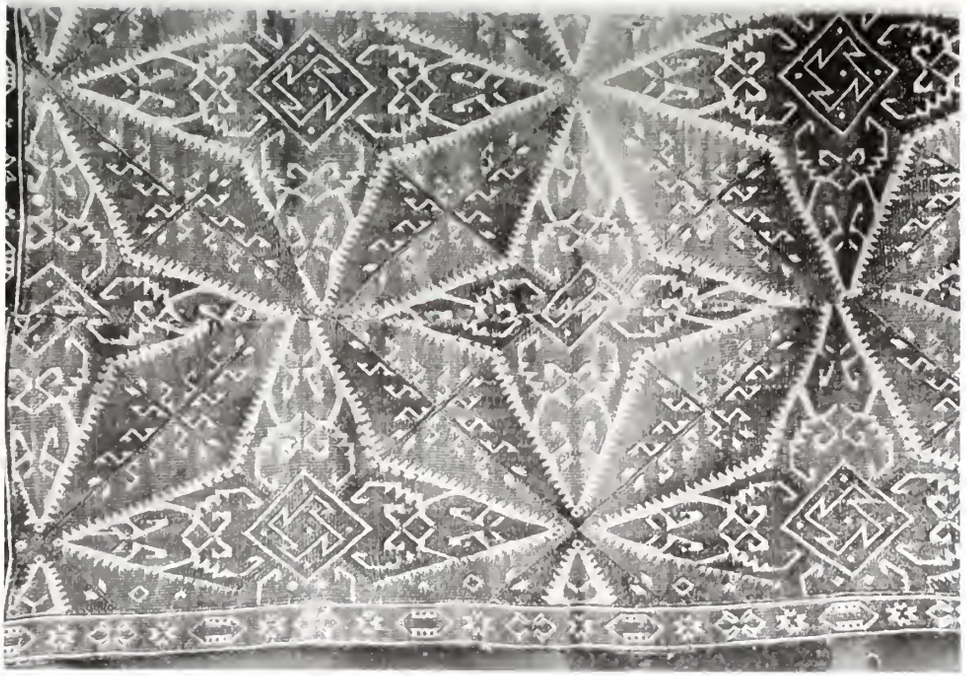
[2] One or two tents have been sold at rare intervals which were entirely covered with the heavy Rhodian embroidery. In these it is probable that a carpet-like effect was desired and this was the best workmanship available to produce great richness of colour and texture. They are ornate examples of the bed-tent or canopy which used to hang over the bridal bed at weddings in Rhodes, Kos, and some adjoining islands.

[3] Portion of a cover in darned Rhodian. The voided pattern shows the linen ground. It is worked in red silk. In the possession of Miss Rutter.

[4] Two portions of curtains from Patmos and Kos respectively, both worked in red and green silk. In the possession of *Old Orient*, Athens.



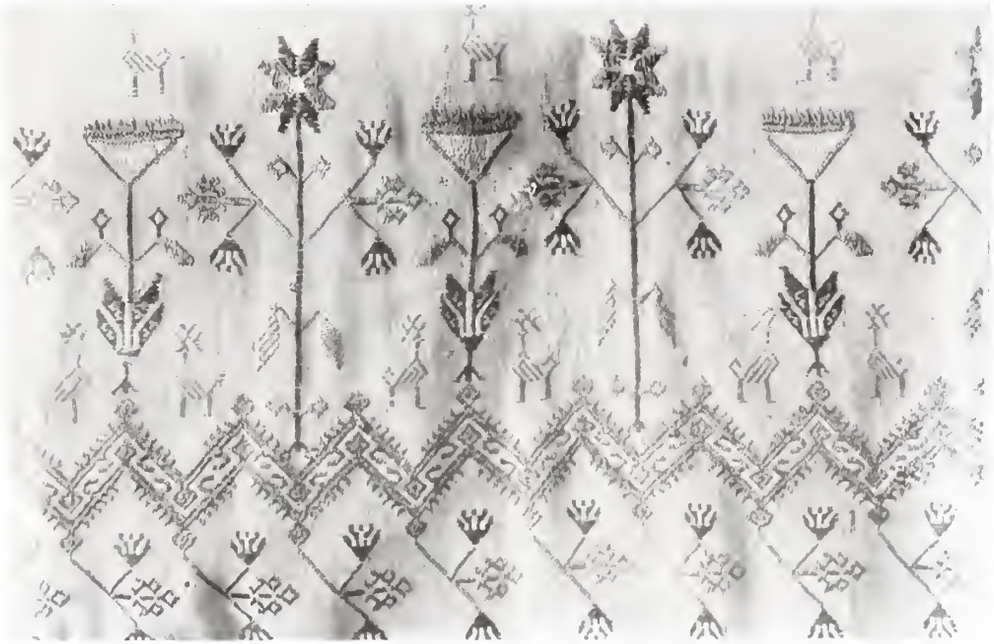
1. [illegible] FROM A KHODIAN [illegible]



2. DARNED RHODIAN WORK. IN THE POSSESSION OF MISS RUTTER

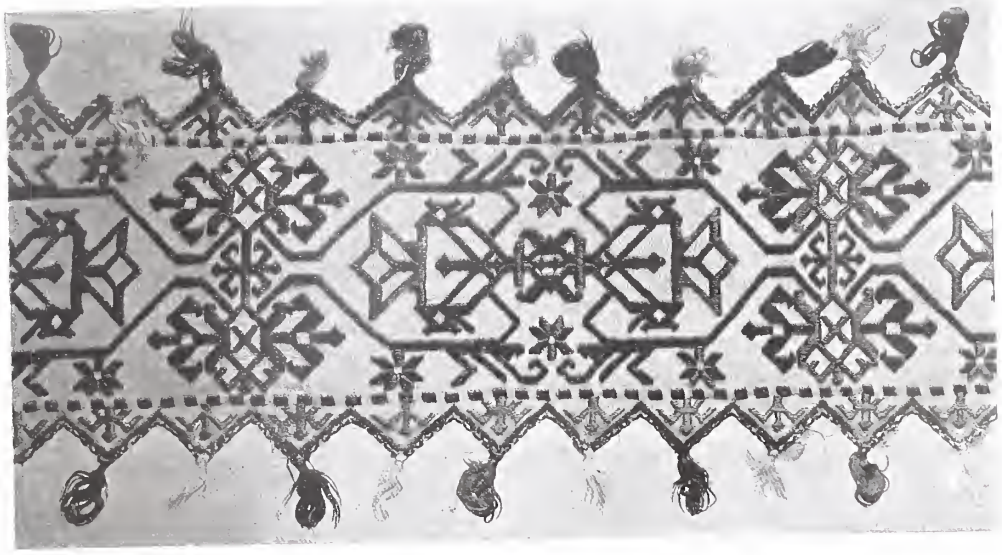


3. [illegible]



4. PORTION OF A PILLOW FROM SIPHNOS

EMBROIDERIES OF THE AEGEAN. PLATE I.



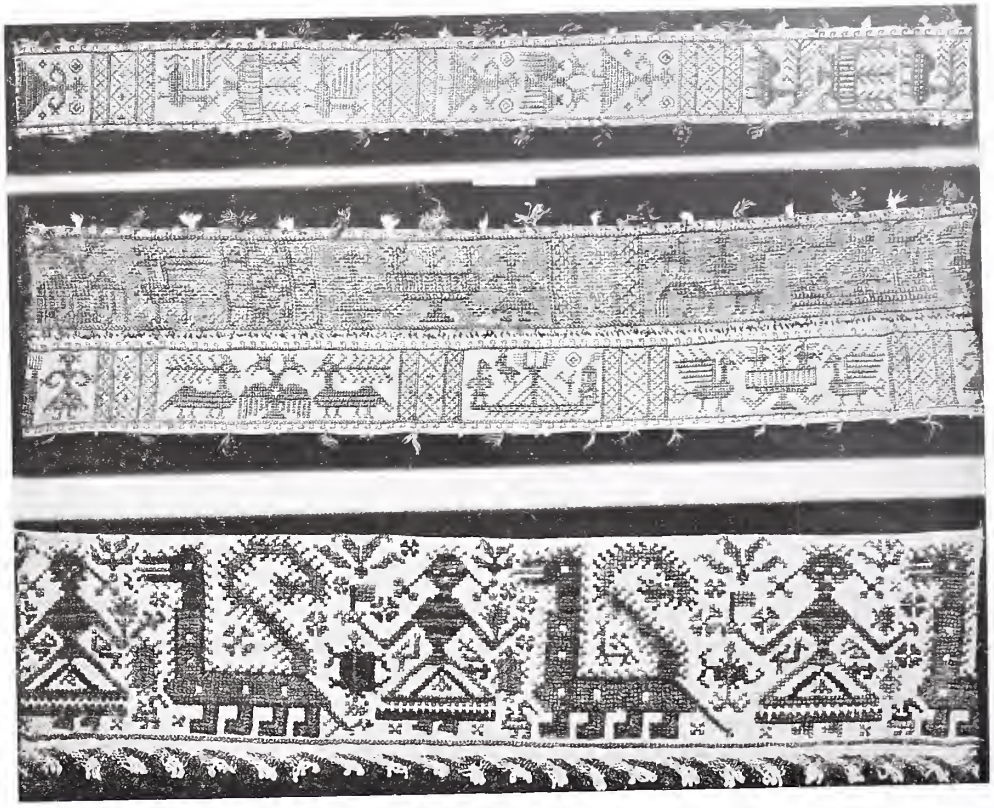
5. MELIAN EMBROIDERY IN THE POSSESSION OF MR. GUY DICKINS



6. MELIAN EMBROIDERY IN THE POSSESSION OF MR. GUY DICKINS



7. EMBROIDERY FROM KOS
IN THE POSSESSION OF MR. R. SEAGER



8. EMBROIDERIES OF MELIAN STYLE IN THE
VICTORIA AND ALBERT MUSEUM

frequently. The upper broad border in fig. 9 shows the type of work often coming from these islands.

II. The Western Islands or Cyclades.

In medieval times many of the Greek islands were under Venetian rule. Ceos, Cimolos, Amorgos, Naxos, Myconos and Tenos, belonged, as parts of the duchy of Naxos, to the Sanudi family and the isle of Ios was a fief of the Pisani family. It is not strange therefore in examining the work of the Cyclades to find traces of Italian influence, and even when the work follows on traditional lines to see in it a greater freedom of manner and more originality of conception, as the result of the awakening caused by intercourse with strangers. The distance from Rhodes from whence emanated the simpler and more formal embroidery would also account for the more frequent introduction of details showing individual taste, as women who had not seen the Rhodian models would be less hampered by its conventions.

In two points the work of the Cyclades varies from that executed in the Sporades, first in the constant introduction of animals and figures into the design and secondly in the addition of 'satin-stitch' to those stitches already employed.

Siphnos. The work from this island exemplifies the above points very clearly. Fig. 4 shows the variety of stitch and the value of the contrast obtained by the addition of satin stitch for the flowers and stems.[5] The lower portion is evidently copied from some model, whilst the strange beasts and birds introduced into the upper part are certainly the result of imagination on the part of the worker.

The linen always used for the embroideries of this island is of a peculiarly soft and open texture and is to a great extent responsible for the distinct individuality which the work possesses.

It is a recognised fact that the linen from each island or locality varies in width, quality and texture; it is useful therefore to note these points carefully, as the character of the fabric often helps to determine the provenance of any given sample. It is also important to consider the colours employed, as they are a valuable guide in fixing the origin of a specimen. The colours are influenced by the dyes most easily procurable in the district, and whether they prove to be the natural vegetable products of the neighbourhood or imports from some foreign place, in either case some useful knowledge is gained towards the ultimate classification of all Aegean work.

Melos. The 'Melian' work has the stamp of strong individuality, for in it the elements that are to be found in the embroidery of the other islands appear treated in quite a different manner. A simplification is effected by the use of only one stitch, 'satin-stitch' which is worked most skilfully, in varying directions, so that one shade of colour is given the appearance of several. A deep rich golden yellow is very frequently used for the more formal borders, though pale blues and greens and a deep red are sometimes introduced in the wider borders. The designs are of the regularly repeating geometrical type, with long oblongs filled with diamonds. Animals are often inserted in any available space, and a narrow serrated border is added, at one or both edges of the band (figs. 5 and 6).[6] The satin stitch seems to emphasize the rectangular effect and to make the design more important than it is in the flat darning (compare fig. 6 with the border in fig. 9).

There are many narrow bands worked in cross-stitch (fig. 8) to be seen in the Victoria and Albert Museum[7] and elsewhere, which have in them animals and figures strongly resembling those in what is believed to be Melian work, and as the silks are of the same colours it may be that these borders come from central and southern Cyclades such as Thera, Paros and Naxos. The cross-stitch method of rendering the pattern would be simpler than the use of satin-stitch; easier and more suitable therefore for the rough material on which they are often worked.

In all the borders, the Byzantine fondness for pairs of supporting animals is observable. Considering the long Italian occupation of these islands it seems probable that the suggestion of this motive came from Italy, especially as a fountain or basin is often placed between the birds. These designs closely resemble those seen in the white filet or 'lacis' work found in Italy, Sicily and some of the Greek islands; though the likeness is to some extent disguised by the difference of the technique, it shows clearly the result of the communication that existed between the countries.

There is yet another variety of embroidery found in some of the Cyclades, which so closely resembles the Sicilian work as often to be mistaken for it; namely that in which the pattern is left in the white linen and the background worked. This type of pattern, light upon a dark background, is in textiles known to be typically Sicilian, so that it is certain that the models for it must have been introduced to the Greek islanders by the Italians (fig. 7). These embroideries are usually in one colour only, either all red or all green and sometimes—but more rarely—in blue. Those in green are said by the dealers always to come from Ios, an island which for a considerable

[5] Portion of a pillow from Siphnos worked in red, green, pale blue and pale straw colours.

[6] Fig. 5 shows Melian embroidery worked in satin stitch in yellow silk. The evidence connecting embroideries of this class with Melos is not altogether satisfactory. They have been found in many of the Cyclades. Fig. 6 is a Melian border worked in satin stitch in yellow, red, blue and green. Note the figures and animals. Both pieces are in the possession of Mr Guy Dickins.

[7] Those reproduced are No. 510, 1877—No. 492, 1877—No 497, 1877.

period belonged to an Italian family[8]. Some old books speak of Amorgos as famous for its rouge, but do not add if it was ever used for dyeing purposes. The designs often contain grotesque figures with tails, serpents growing out of floral forms, pomegranates and acanthus-like foliage[9]; all these motives occur constantly in work by Italian craftsmen, but rarely in that which is of purely island origin. These designs are somewhat rudely rendered, which would support the theory that they are copies, as a certain roughness and loss of accuracy in the drawing would naturally result from their being copied from already completed work, by a people accustomed to other and more simple models. Another point of interest in these specimens is that they are nearly always worked in 'long-legged' cross stitch, whereas those found in Italy proper show at least six or seven varieties of stitch in as many specimens.

III. The Curtain from Kos.

Perhaps the most remarkable example of embroidery known to come from the Aegean is a portion of a tent or door curtain now in the Victoria and Albert Museum,[10] which was brought from Kos (fig. 9). Unfortunately its date is not known, for had it been, it would have gone far to prove the dates and possible origin of many other specimens, as it contains elements found in all the varieties which have been under discussion. Although it is conceivable that many of them were copied from it, still it seems more probable that it was a late piece of workmanship, in which ideas from many islands were incorporated. As it was a large and evidently important hanging, it might possibly have been worked for presentation by the inhabitants of various islands to some influential personage; if each group of islanders worked after their own traditions a conglomeration of styles and stitch would naturally ensue.

A careful and minute examination will be necessary to trace all the separate characteristics, but it will aid greatly in the comprehension of the whole subject and in the realisation of the strength of the inherent resemblances, which are to be found throughout the work of the whole area.

The main and dominant motive — large pairs of leaves—is worked after the manner of the darned Rhodian (fig. 2) and is very similar to the designs found in many specimens coming from Rhodes, Anephe and Astypalae. The triangular unit between the leaves is another form of that found in the Patmian work (fig. 3) whilst the small squares in the borders contain the Patmian dog with its four legs and the head facing towards the tail. The S shaped scroll which is in the borders is also a constant figure in much Patmian work. The narrow bands on the curtain show the same feeling in their spacing as the Melian work (compare fig. 6); so equally do the light edgings made up of women's figures geometrically drawn and repeated.

To pass to the central portion of the curtain, the figures are arranged without reference to size or design, and it almost seems as if they were placed there, not for their decorative value, but as signs and symbols, perhaps of the various donors of the tent. Notice the castle or gateway in the centre with its chatelaine, the islanders with cross-bows, the peacocks, the rampant lion, the double-headed eagles, the man of war with its turret, the parrots, the two types of island women with their hanging purses, the deer, the leopards and the beast with the S shaped tail; each of these seems marked with too strong an individuality to have been used solely for its pictorial or artistic value.

In the central section some portions have been worked separately and applied to the foundation with chain stitch; this can be seen by the greater thickness and also because they overlap, in some places, the original design. This fact of appliqué being used might be accounted for by the supposition that some island wished to contribute and that it was impossible to have the work done directly upon the curtain.

Whether it would ever be possible to trace all these emblems to their respective islands or towns seems doubtful, as it so rarely occurs that the absolute provenance of an example is known. As more specimens come under examination it may be easier however to discover the origin of some of them, and together with other facts they would form material upon which to base definite conclusions.

So far this classification deals (with the exception of some of the 'Sicilian' varieties) with those embroideries in which the fabric upon which the work is done plays an important part. In the work considered the designs are based on the rectangular texture of the linen or cotton ground and the patterns are all worked out with reference to it, often by the counting of the threads. This may appear only a detail, but its importance can be estimated by a comparison of fig. 7 with the other plates. When the design is drawn out upon material before it is worked, the final result has a very different effect. Although the greater portion of the embroidery found in the islands is of the rectangular type, there are numerous examples of the freely drawn out varieties. These have usually been worked as the ends of towels or sashes and are generally oriental in design, if not in workmanship. They were probably made in many instances in Anatolia, Asia Minor, or in the islands near the coast and afterwards copied by the other islanders, as being more decorative for these special purposes.

[8] Others have been traced to Siphnos and Seriphos.

[9] Fig. 7 shows a band of embroidery from Ios, worked in green silk in plait and outline stitch on linen, in the possession of Mr. R. Seager.

[10] No. 62—1902, xvii or xviii century?



9. PORTION OF AN EMBROIDERED CURTAIN FROM KOS
IN THE VICTORIA AND ALBERT MUSEUM

The design usually consists of a repetition of two or three formalised rose sprays, though other flowers are naturally used sometimes. These patterns allow of the introduction of a number of colours, which are generally in the softer tones, and gold and tinsel are added. These scarves resemble the oriental embroideries and should properly be considered with them, as they are done under other influences than the work which we have been studying, and are eastern rather than western in feeling.

It has been possible to trace the slight connecting line which links the east and west of the Aegean and to note how the different varieties have arisen. In one instance a fresh stitch may be employed on a given type of design and an alteration in effect be produced ; in another the new stitch may be retained, but a local design is substituted and yet another type is evolved, and so through a succession of apparently inconsiderable changes a great difference is wrought and it is finally difficult to see more than a trace of the original motive.

There are the two simple types of Rhodian embroideries and from these two the Patmian clearly springs. Kos, Anephe and Astypalae each produce work under the influence of the three first-mentioned types, whilst in the specimens coming from Siphnos and Melos the constant introduction of rude animals is to be observed. In the work of the last named island there is an increased formality and severity of outline produced by the sole use of satin stitch. Further west, in some of the islands of the Cyclades, the Italian influence becomes more strongly marked with the result that the work is less simple and spontaneous.

The study of the embroideries of the Aegean must necessarily for the present be subject to a certain amount of conjecture ; that it is worth serious attention is, however, evident to all who consider it, from the fact that it is one of the few crafts which has occupied the leisure of the islanders during the last 200 to 300 years. There is no good pottery, carving or metal work to be examined, and during this period little beyond the embroidery remains to show the continuance of style and tradition, and it therefore forms one of the few links connecting mediaeval with modern work.

A LANDSCAPE BY HOKUSAI

LET us examine one of the *Thirty-six Views of Fuji*, taken almost at random from the forty-six coloured plates which pass under that inaccurate title, and consider its relation to other forms of landscape. It is a view looking up a river estuary. A small boat is disappearing into a level field of mist which covers the distant water and the hidden country beyond it. Far away above the mist the snowy cone of Fuji rises into the clear blue sky.

It is evident at a glance that the subject embraced is almost Turnerian in its vastness ; indeed among European painters Turner is perhaps the only master we can think of who could have faced such a pictorial problem with a chance of complete success, though in water colour on a small scale one or two other painters might have made clever sketches of the scene.

The technique of Japanese colour printing at once limited Hokusai to convention. His level field of mist has thus to be outlined with straight lines, its irregularity being suggested by their disposition, its softness and colour by the faint tint of red on its upper side. Above it the mountain has to be drawn with the same firm lines and so have the land, the boat, the horses and the ripples on the water, the effect of these last being softened by delicate embossing.

Being thus restricted to firm lines and blots, Hokusai has to space them perfectly or to fail. By adopting an exceedingly high point of sight he is able to express the recession of the river and the distance of the mist, and to make the shadowy channel into which the boat is moving the most important space of his composition. Fuji, however, retains importance too, small as is his actual mass, for he occupies the centre and crown of the piece and is isolated between the mist and the sky. The tree in the right foreground, the horse and figures on the river bank, and the boat all lead the eye up to this central point in an undulating curve, which breaks the otherwise formal lines of the river and the mist. The horse and the boat contrast and repeat the curve of the cone while they emphasize its distance, and being of nearly equal magnitude leave it still predominant. Here, in fact, we have not a single principle of design that is not laid down in our text-books. It is only the novel medium that makes them look puzzling at first sight.

In considering the colour, we have to recognise, that only a few very simple tints can be used, except at the cost of much time and money, and that these can only be gradated by hand on the block. Thus the same blue has to do duty for the sky, and for Fuji, for the water and the foreground tree ; the touch of pink on the clouds is echoed by the tree trunk and the river bank, where it is strengthened and fused with gray, forming a contrast, now sharp, now subdued, with the apple-green of the grass ; while the gray tones on the farther bank melt into the mist and the blue water. Blue is thus the prevalent colour, supported by apple-green which, in its turn, is contrasted with

gray and a few tints of pinkish red. If the colours themselves were of poor quality the result could not fail to be garish, and it is here that the Japanese colour printer's strength lies.

A century of experience and of consummate craftsmen had taught the Japanese how to prepare fine colour, and this colour, when spread on paper by a properly printed wood-block, had at once purity, strength, and that broken, luminous quality which, in oil or water colour, can only be got by the most subtle workmanship. As in the tempera paintings of the fifteenth century we find in these prints that the most lively colours meet without discord, their very liveliness only heightening the pleasure which they inspire. That charm, coupled with exquisite design, is the principal attraction of Japanese prints; but in the case of Hokusai the attraction is increased tenfold by the courage and simplicity of his schemes and the large conception of nature which they embellish.

It requires no very great effort of imagination to understand and allow for the conventions of colour printing, and when once those conventions are understood the landscapes of Hokusai will become a source of endless delight. Hokusai's forms and colours, which seem so much more brusque and capricious than those of Utamaro or Harunobu, retain a perennial charm when custom has staled the learned harmonies of the others. Indeed, if a collector were to hang a good print by Hokusai next to the finest Turner water-colour he could procure, he would find the Oriental still fresh and fascinating when the Turner had long given up its secret and become a thing of use and wont.

In a recently published handbook on Japanese art, which was in many ways a notable and scholarly production, no feature was perhaps so striking as the criticism of Hokusai. Following in the main the line taken by the Japanese art experts, the learned author pointed out that in the famous *Views of Fuji* 'his rendering of Fuji itself is an utterly unworthy one. He appears to have had no feeling for the grandeur of the mighty volcano, so nobly rendered by many of the earlier artists. Hokusai was at heart a cockney, but a cockney of genius.' Mr. Strange, on the other hand, in his latest book on that artist,[1] says frankly, 'We do not understand the subtleties of Japanese higher art criticism. And so, while many Europeans have gone immeasurably astray in their estimate of Hokusai's rank in the art of Japan, in that of the world which is over and beyond all local cults and criticisms, all racial, political, or geographical limitations, we set him rightly among the greatest.'

Now it implies no lack of admiration for the great pictorial art of China and Japan to agree with Mr. Strange. Hokusai does differ radically from his great fore-runners. His outlook on nature is more material, his attitude towards god and man has far less veneration. The trained Western eye can recognise too that his brilliant brushwork is inferior in some points of style to that of the oriental old masters. His paintings are a succession of *tours de force* rather than a series of great pictures—they attract the attention but they rarely succeed in retaining it.

With his colour prints, especially when the subject is landscape, the case seems wholly different. There is no necessary connection whatever between the line drawings made for the engraver, to be supplemented afterwards by tints of colour, and paintings executed in wash on a large scale to decorate a wall or a screen. That Japanese colour prints should be despised in Japan because they are the work of artizans intended to interest artizans is a historical accident. The European critic recognises that they are a distinct form of art, that they are wood engravings, and must be judged as such, and not by the canons of some entirely different form of art.

The modern landscape painter may quite naturally have some difficulty in carrying into practice the hints of design and colour contained in such prints, however much his artistic instincts may be stirred by them. For the moment European landscape is passing through an imitative phase. Everybody is set upon copying nature exactly, and those who have done so with the greatest force and sincerity are the men who will represent the age to future generations.

Experience, however, proves that when any age has once expressed itself completely, it has fulfilled its mission. The great men come and say their say and go, and those who follow them are in comparison but shadows. The future is with the rebel who is born into such an exhausted world, and starts a new epoch by doing something that is widely different from, if not actually opposed to, the work done by his seniors and contemporaries.

Now, landscape in Europe appears to be rapidly approaching this point of exhaustion, and the question is from what direction are we to expect the new force which will revive it. There must inevitably be some reaction from advanced naturalism. Green grass and trees, and showers and sunlight, and dawn and evening, summer and winter have all been imitated on canvas as closely as it is possible to imitate anything, and the landscape of the future will have to be something different. The landscape formulae of Hokusai are one of the few fields that yet remain unexplored, and so all-embracing are they that the mind which can transmute them into the terms of European painting may quite rightly hope for a place among the world's supreme landscape painters.

[1] 'Hokusai,' By E. F. Strange. London : Siegle Hill and Co. 1s. 6d. net.



PRINT FROM THE THIRTY SIX VIEWS OF FUJI BY HOKUSAI

NOTES ON PALMA VECCHIO

BY CLAUDE PHILLIPS

THE little *Piping Faun*, which is No. 1,094 in the Alte Pinakothek of Munich, and is there catalogued as by Correggio, is one of the most exquisite among the minor works in that gallery, and at the same time one of those most difficult to place with certainty. Morelli, in his famous work on the galleries of Munich and Dresden, points out that the *Faun* came into the gallery under the name of Correggio, but there at first excited little attention, presumably because it did not answer to the conception of Correggio's art formed from the study of his later and greater works. Otto Mündler, in his day an accomplished connoisseur of Italian art, then expressed the opinion that the *Faun* ought more properly to be ascribed to Palma Vecchio. Morelli himself, on a first acquaintance with the precious little piece, put it down as Venetian, but attributed it not to Palma, but to Lorenzo Lotto, to whose affinities, on the one side with the Bergamasque master, on the other with Correggio, he had himself called attention. Ten years later, on examining not the picture itself, but a photograph only, the great Milanese critic, thus enabled — as he tells us—'to study the forms without being misled by the colouring, recognised in them all the characteristics of Correggio in the treatment of the curly hair, in the long fold of the drapery on the right, in the exaggerated curve of the shin-bone, and in other particulars.' The *Faun* is still catalogued at the Pinakothek as by this master, and I am not aware that either disciples or opponents of Morelli have hitherto called in question his definitive attribution. Though I am proud to count myself still among the former, I cannot refrain from now recording the opinion, held by me for some years past, that Mündler's attribution is after all the right one; that the *Faun* is not by Correggio, but an unusual yet highly characteristic work from the brush of Palma Vecchio. This above all others is a case where we must judge not by forms only, but by these taken in conjunction with colour, general technique, and landscape. To my thinking, if we submit the little picture to a leisurely and minutely critical examination the resemblance to the work of Correggio will appear but superficial and fortuitous. To what in the *œuvre* of the great Parmese master can the *Faun* be compared? Where do we find a landscape of this type, or in any way approaching it. Certainly not in the works of the early time, such as the beautiful *Adoration of the Shepherds* of the Crespi Gallery at Milan and the more mannered *Adoration of the Magi* now in the Brera; still less in the later stages of Allegri's art, to which belong masterpieces too familiar throughout the whole world to require even a mention here. What has the Praxitelean grace of Correggio, so conscious of its victorious charm, in common with the timid, appealing simplicity, the delicious gaucherie, of this little figure? And then the structure of the head is quite different; the hair is planted otherwise, and curls more after the fashion of the tendrils of the vine than do the elaborate locks of Correggio's *putti* and angels, which, to tell the truth, have occasionally a slightly wiggy appearance. The nude adolescent of Lotto would be of a type more slender and elongated, and a more febrile movement would animate his limbs. Moreover, neither the early landscape of Lotto, as we see it in Sir Martin Conway's so-called *Danäe* (really an *Allegory of Dawning Love*) and the *St. Jerome* of the Louvre, nor the more spacious and luminous landscape of the later altarpieces in the slightest degree approximates to that which enframes the *Faun*. And now we come to the comparisons with the well-authenticated works of Palma. The heavy build, the pulpy flesh of the adolescent, the broad serviceable hand are essentially his; and his is the peculiar setting of the eyes, the peculiar structure of the skull, with the unusual prominence of the bony arch above the brows, and of the cheek-bones. It has but now been pointed out that the curl of the rich, thick-clustering hair is more Palmesque than Correggiesque. The light drapery of harebell blue verging upon lilac that adorns without covering the rounded form of the young creature of the woods may appear at first a little unlike the heavier draperies of the Venetian, though touches of this fresh, bright tint are often to be found in his work. But a comparison with the headgear of some female saints—especially those in the *Sacred Conversations* of Munich and Dresden —will show in these lighter stuffs very similar folds and breaks (see No. 1,108 in the Alte Pinakothek and No. 121 in the Dresden Gallery). Even stronger evidence in favour of my argument is furnished by the landscape, which is not only typically Venetian, but to my thinking typically Palmesque. His is the sunset sky, with its well-defined bands of deep blue and orange; his the modelling of the fruitful earth and the winding of the paths; his the placing in it of the little church and steeple. This tree that stands relieved against the background is even more essentially Palma's own than any other feature, save, perhaps, the peculiarity next to be defined. We find it indeed, with its foliage rapidly indicated in precisely this fashion, in many a famous piece by our master: in the *Three Sisters*, the *Jacob and Rachel*, and the *Sacred Conversation*

No. 191 of the Dresden Gallery, to take only a few instances among an unlimited number. This kind of treatment of branches and foliage is no doubt pretty general in the Venetian art of the earliest Cinquecento, and is to be found especially in Cima and Bissolo ; but Palma has nevertheless his own way of making his tree—thus boldly and summarily indicated—stand out against the clearness of the air. Nothing even remotely resembling this treatment could be pointed out in any landscape background to an authentic Correggio. But most conclusive of all, and equivalent to a signature, seems to me the dense mass of opaque foliage unpenetrated by light, and cutting both sky and landscape with a zigzag line of relentless hardness and firmness, so as to give the effect of a sort of sombre *découpure* relieved on a lighter ground. No Venetian landscape save Palma's has this bold, and, it must be owned, unattractive feature in anything like the same degree. We find it in its most characteristic phase in the *Sacred Conversation* No. 1,108 of the Alte Pinakothek and also in the *Three Sisters* and *Jacob and Rachel* of the Dresden Gallery. These seem to me ample and sufficient reasons for restoring to a great painter whose fame is still on the increase this little jewel of art, which could be allotted, and has been allotted, only to a master of the first rank.

And now to seek for the causes which have prevented him for so long from coming into his rights. Morelli long ago, and after him his most eminent disciple, Dr. Gustavo Frizzoni, have pointed out where Palma's artistic temperament differs from that of Giorgione and the young Titian—showing that while his art is not only sumptuous and accomplished, but in its breadth and simplicity eminently noble and serious, it is, as compared with the more lyrical and sensitive art of his divine contemporaries, somewhat *terre à terre* and uninspired. This is undoubtedly true in a way, but only relatively true. If we consider Palma apart from the two incomparable poet-painters who illumined with the glow of their spiritualised passion the early years of the sixteenth century we shall find him filled with a strong, all-embracing nature-worship of his own, and quite capable of producing such a naive little painted poem as this is. We do not look to him for that unique thing, the *poesia* of Giorgione, and of Titian following and rivalling him. For in this Man and Nature are one and indissoluble for the moment of time irradiated by their genius, fixed for ever by their poetic insight. The setting afforded by Nature expresses and completes the beauty, the dramatic significance of the human element, much as the undercurrent of a mighty orchestra may, with a magic that transcends that of the spoken word, lay bare not the action alone, but the soul, the very being, of the personages in the great drama of which it is the life-giving atmosphere. But this *Faun* is a *poesia* of another, and it may be, even in its exquisiteness, a lower type, such as we need not hesitate to associate with Palma. To convince ourselves that his art, though it may not soar above earth and earthly things, gives the essence of these with a splendid *naiveté*, with a wholly natural and pleasing voluptuousness, that are in themselves poetry, though not of the highest, we need not go beyond the beautiful *Jacob and Rachel*, the *Three Sisters*, the magnificent *Adoration of the Shepherds* in the Louvre, and the still more magnificent *Sacred Conversation* in the Naples Gallery. The *Faun*, slight as it is in comparison with these great works, certainly strikes a chord more suave and beautiful in harmony than anything else in the life-work of the vigorous and superb artist whom we are considering ; but this is surely not a reason for depriving him of what he has created in a mood of unusual tenderness. We are not even remotely reminded here of the *Allegories* of Giovanni Bellini, nor is the mood of passionate delight tinged with pain and foreboding recalled that the *Concert Champêtre* of a Giorgione or the *Three Ages* of a Titian may evoke. This little fantasy descends rather from Cima, and we turn involuntarily to his enchantingly naive little pieces, the *Contest of Apollo and Marsyas* and the *Luna and Endymion* of the Parma Gallery ; and again to that sacred scene of a peculiarly touching *intimité*, the *David and Jonathan*, which is one of the most interesting things in the collection of Mr. George Salting. The *Faun*, like these, is the outcome of a simple delight in Nature, of a simple wonderment that timidly, yet with an unquestioning conviction that has its own unique pathos, set down so much as it dimly sees in the great legends of antiquity, in the beautiful fables that are but the fanciful embodiments of great and far-reaching truths.

In many of Palma's works, indeed, there are to be found points of contact with those of Cima, and I do not think that this fact has hitherto been sufficiently emphasised. It may ultimately appear that he did not, as has hitherto been very generally assumed, sit in youth at the feet of Giovanni Bellini, but that he derived the Bellinesque, which is much less pronounced in his earliest works than in those of his contemporaries, not straight from the great *Caposcuola* himself, but through the channel of Cima's teaching. From the atmosphere of Giovanni Bellini, the central sun of Venetian art during the last twenty years of the fifteenth century, from his enveloping influence, it was not possible for any contemporary Venetian painter, even for Alvise Vivarini, to escape. But many of the so-called Bellinesques could never have been in the

narrower and stricter sense his pupils or assistants. Palma's quaintly realistic and downright *Tobias and the Angel* in the Stuttgart Gallery has its precursor in a similar group in Cima's great *Adoration* in the church of the Carmine at Venice. And this same work, by the way, can show also in the touching figures of the shepherds protected and encouraged by Joseph the first inspiration for those beautiful and very similiar figures of shepherds humbly worshipping the Divine infant, which constitute the most noticeable feature in the *Adoration*, by an unknown Venetian painter akin to and inspired by Giorgione, which, under the name of the latter, adorns the collection of Lord Allendale (formerly Mr. Wentworth Beaumont). It need hardly be pointed out that this puzzling though delightful picture has nothing to do with Palma at any period of his practice. The *St. Helena and Constantine the Great* by Cima in the church of S. Giovanni in Bragora at Venice have their successors in Palma's companion figures of the same personages to be found in the Brera Gallery. The first idea for the great *Santa Barbara* polyptych in S. Maria Formosa may well have been derived from Cima's altarpiece, of which, as the late Dr. Ludwig was the first to point out, the *St. Katharine*, now in the Wallace Collection, originally formed the centre, the wings being the *St. Sebastian and St. Roch* in the Strassburg Gallery, and the lunette, a *Virgin and Child with Saints*, in the collection of the late John Edward Taylor. Cima may himself have been inspired here by the *St. Mary Magdalen with four other Saints* of Bartolommeo Montagna, in the church of S. Corona at Vicenza, though the latter is not a polyptych, but an altarpiece in which the figures are grouped together in one panel, and the Magdalen stands forth, a central and majestic figure, amidst them.

In the short, and it must be owned, imperfect account of Palma included in Vasari's 'Le Vite,' no work is described so minutely or praised with such poetic fervour by the Aretine biographer as the *Tempesta di Mare*, painted by the Veneto-Bergamasque master, as he records, as one of a series in which the remaining subjects were undertaken by Giovanni Bellini, Mansueti, 'and others.' This he describes as 'a most beautiful history (*bellissima storia*) in which is depicted a ship which is carrying the body of St. Mark to Venice; and Palma has represented therein a horrible storm at sea, and some ships enveloped by the fury of the winds, done with much judgment and well considered; as also a group of figures in the air, and diverse shapes of demons who blow like the winds upon the ships, which, rowed by oarsmen and striving in ways many and various to overcome the attack of the tremendous waves, are about to be submerged. To sum up, this work, to tell but the truth, is such and so beautiful, in invention and otherwise, that it seems almost impossible that colours or brush, wielded by hands however excellent, could express anything nearer to the truth or more natural; seeing that in this work are shown the fury of the winds, the force and dexterity of man, the movement of the waves, the flashes and lightnings of the heavens, the water rent asunder by the oars, the oars struck by the waves and compelled by the force of the rowers. What more? I, for my part, cannot call to mind ever to have seen a more awe-inspiring picture than this one; it is so worked out, and with such observation, in the invention and in the colouring, that it seems as if the very panel were shaking, and everything depicted on it were true! For this work Jacopo Palma deserves the greatest praise, and to be numbered among those who have mastered art, and have it in their power to express in painting the difficulties of their conceptions. . . . .'

It appears, however, that Vasari erred, if not in his perfervid appreciation of Palma's romantic invention, at any rate in his account of the legend here illustrated by the painter. The following is the story which, according to Milanesi's note—appended to this section of the biography, and purporting to transcribe information furnished to Dr. Ernst Förster by the Marchese Pietro Selvatico—is given by Marino Sanuto and other Venetian chroniclers of the strange event, or rather vision, that Palma was called upon to evoke on his canvas.[1] 'In the night of the 25th February, 1340, there arose such a storm in those seas as to make the waters of the lagoon rise to a height unknown since then. In that horrible night a fisherman, old and poor, was busy fastening his bark to the quay of S. Marco, so as in safety to await the subsidence of the tempest, when there appeared one before him who requested to be conveyed across to S. Giorgio Maggiore. The old man at first refused, on account of the evident danger, but ended by yielding to the prayers and promises of the stranger, and brought him safely to San Giorgio. But then another man boarded the bark, and both compelled him to conduct them to San Niccolo del Lido, where a third awaited them. All three being united, they insisted that the fisherman should convey them out to sea beyond the castle. At the very moment when they were arriving at this place there appeared and advanced towards them with the swiftness of a bird a galley swarming with demons, that was destined to bring extermination to the city of Venice. The three companions made the sign of the Cross and exorcised the demons; the

[1] Vasari, 'Le Vite,' Sansoni Edition, 1880. 'Jacomo Palma e Lorenzo Lotto,' pp. 246-7.

sea grew calm and the galley disappeared. The three strangers then revealed themselves to the fisherman as three holy men, St. Mark, St. George, and St. Nicholas, come to save the city from the danger which threatened it through the sin of a schoolmaster who had sold his soul to the devil and strangled himself with his own hands. It is the encounter of the infernal galley with the bark containing the three saints that forms the chief subject of the picture. In the middle is seen the phantom ship all in flames and peopled by demons, some threatening, some trembling under the exorcism of the saints, who, with the firmness which belongs to those who believe in God, compel them to vanish from sight.'

Lomazzo, Sandrart, Scanelli and others follow Vasari in ascribing this painting to Palma Vecchio; Zanetti on the other hand does not hesitate to declare Giorgione to be the painter, being of opinion that Palma could not rise to such heights of excellence. Sansovino ('Venezia Descritta,' lib. VII, p. 286) declares the *Tempesta* to be the work of Palma, but adds that others ascribe it to Paris Bordone. Francesco Zanotto ('Pinacoteca Veneta Illustrata') with much penetration recognises the hand of Bordone in many parts, and especially in the bark with the three saints; whence he concludes that the painting must have suffered in the fire at the Scuola San Marco, where it was originally placed, and that it was then restored by Bordone, who was at that time beginning to paint in the same place the continuation of this very legend.[2] This continuation, to which the commentators of Vasari make no further reference in this place, is thus given in Professor Pietro Paoletti's catalogue of the Accademia pictures issued in 1903: 'In order that the miracle might be known to all, St. Mark on leaving the bark gave to the fisherman a ring to be by him handed to the Doge Bartolommeo Gradenigo, to whom he was to narrate what he had seen.'

The *Tempesta di Mare* is now contemptuously relegated to a corridor in the Accademia so narrow that it is no longer possible to obtain a general impression of the work, and there no less contemptuously labelled 'Paris Bordone e Ristauratori del XVIII secolo.' Modern criticism has, indeed, busied itself little with the work, exceptional as it is in the Venetian art of the early Cinquecento, and has apparently deemed the original ascription to Palma unworthy of serious discussion. Crowe and Cavalcaselle, in the chapter devoted to Giorgione in their 'History of Painting in North Italy,' maintain that the picture 'was never touched by Giorgione, or that if it was, it underwent such complete transformation as to appear, in part at least, by Paris Bordone.' They imagine that they detect in it 'the large and impulsive handling of an advanced sixteenth century craftsman under layers of more recent deposit.' So far as I know, Morelli made no pronouncement as to the *Tempesta di Mare* one way or the other. Mr. Berenson, in an essay, 'Certain Copies after Lost Originals by Giorgione,' which has been republished in the first volume of his 'Study and Criticism of Italian Art,' unhesitatingly and with the most enthusiastic praise ascribes the much-questioned work to Giorgione. 'And most extraordinary of all,' he says, 'the work, which despite the incompleteness in which Giorgione left it, the incompetent hands that have tampered with it, the ruin that it has been subjected to, remains one of Giorgione's greatest achievements, the work in which, without ceasing to be himself, he comes nearest to the imaginativeness of Leonardo and the gigantic vigour of Michelangelo, that work—of course I refer to the *St. Mark saving Venice from the Demons*—has in Venice itself, where of all places Giorgione should be known, met with so little recognition that in the recent re-hanging of the gallery this masterpiece has been placed in the corner of a corridor where, even if it were not in cross-lights, one cannot sufficiently stand back from it to see it.'

We may first clear out of the way the attribution of the whole work to 'Paris Bordone e Ristauratori,' with which *à peu près* designation the directors of the Accademia have thought to get rid of the whole thorny question—and apparently, too, of the fascinating work, now so abominably hung that it can no longer be photographed, or even taken in as a whole. Francesco Zanetti is no doubt right in assuming that this splendid craftsman, but second-rate and uninspired artist, restored the picture not many years after it had been painted, and that it is he to whom is attributable, among other things in it, the bark with the three saints coming to the rescue—certainly the feeblest and most undramatic incident in this imaginative pictorial creation, that is at once a narrative and a drama. But that he could have imagined the picture as a whole, that it in any way represents his mode of conception or his technical manner, is little short of absurd. The Accademia, which contains Bordone's masterpiece, the *Consegna dell' Anello al Doge*, is just the place, of all others, where such an attribution cannot be seriously maintained. He can only claim to be restorer No. I. The ruthless restorer No. II is, according to the catalogue of the Accademia, the painter D. Giuseppe Zanchi, who in 1733 renovated a number of the paintings in the Scuola di S. Marco, including the *Tempesta di Mare* and the *Consegna dell' Anello.*

My present object is to induce students of Venetian art to reconsider the whole question;

[2] The famous *Consegna dell' Anello al Doge*, now No. 320 in the Accademia delle Belle Arti of Venice.



HOLY FAMILY, BY PALMA VECCHIO. IN THE DRESDEN GALLERY



THE ERING FAUN, BY PALMA VECCHIO
IN THE PINAKOTHEK, MUNICH



ADAM AND EVE, BY PALMA VECCHIO
IN THE BRUNSWICK GALLERY

Bruckmann, photo.



DETAIL FROM THE TEMPESTA DI MARE
BY PALMA VECCHIO. IN THE ACCADEMIA, VENICE

Anderson, photo.

to permit the case for Palma to be re-opened, and to weigh carefully the evidence in his favour, putting aside for the moment the assumption that his art, noble and serious though it is, must *à priori* be deemed incapable of so dramatic an effort, of a *poesia* of such true impulse and sustained inspiration. And, in the first place, the poetry of the conception is to a great extent inherent in the romantic legend itself, which an almost northern mysticism colours and enwraps. The conception, strenuous and passionate as it is in its dramatic realisation of the incident that forms the climax of the narrative —save where Bordone has substituted tameness and inefficiency for the energy of the original—is yet no such overwhelming vision of the whole subject, lifting the onlooker into realms all the painter's own, no such inspiration of the very first order, as we are asked to believe. Full of mystery, awe-inspiring even, the work undoubtedly is, especially now that it has the added glamour that surrounds the beautiful ruin. But—I have said so already—a large measure of the influence that it exercises belongs to the subject itself rather than to the painter who has fixed its poetry on the canvas. And it is apparently this peculiar fascination exercised by the picture that has stood in the way of the ascription to Palma, of whom it has been too hastily assumed that he is incapable of a Venetian romance in paint of the highest quality. It is for this reason that he has been refused his rights, with an absolute and contemptuous disregard of the fact that all the direct evidence is in his favour, and that this has not hitherto been controverted in any way. Though the *Tempesta di Mare* is in such a parlous state that it would be mere presumption to draw hard and fast conclusions from its technique, as it is at present seen, or rather divined, the main design of the work remains, notwithstanding the feeble Bordone additions; the forms and types of the chief figures can still be judged; the type and much of the execution, too, of the vast background of sea and coast is as it originally was. And it is upon these points chiefly that I would base my attempt to restore the work to Palma. It is, no doubt, the glamour, the mystery of the whole, the something inexplicable and unearthly about the subject and the rendering that has influenced those who in the past and in the present have put forward the name of Giorgione, the most imaginative of the earlier Venetians. But when we look a little closer we find surely but little in all this splendid violence, this energetic dramatic statement, to support the authorship of the suave Barbarelli. With him even rapid movement—in the few instances in which we can trace anything approaching it in his authentic works—is accompanied and tempered by a certain Giorgionesque calm; with him gesture and action never more than incompletely express the inner meaning of the poet-painter, but serve rather to veil, though not to conceal, the watchful musing, the mysterious depth of significance beneath. Both the forms of these nude demons in the foreground—the best preserved and most distinctive episode of the whole, except the glimpse of sunset prospect and sky in the background to the left—both their fleshy and bony structure and their violent, wholly exterior and in no way symbolical action, are, to my thinking, unlike anything that could be pointed to in the real Giorgione. It so happens that in no well-authenticated painting of his is to be found a male figure completely nude. Yet we can well imagine from the draped figures, from the rendering of flesh generally in the few universally recognised pictures, that the nude form of the man, even in violent action, would be less coarse and muscular, of a higher distinction and elegance than here, and that the *terribilità*, if obtained at all, would be obtained in a different fashion. With Palma the case is widely different. We have for comparison a whole series of male nudes by him: the *Adam and Eve* of the Brunswick Gallery; the *St. Sebastian* of the S. Maria Formosa altarpiece; the *St. Sebastian* of the Brera; the *St. Sebastian* of the Peghera altarpiece (recently published by Dr. Gustavo Frizzoni in the 'Rassegna dell' Arte'); the *Christ Risen from the Dead* in the Crespi Collection at Milan. I strongly contend that the strapping, thick-set figures of the nude demons in the foreground of the *Tempesta di Mare* are entirely in Palma's manner, and that, making due allowance for an absolute divergence of subject, they may be profitably compared with the figures just mentioned, especially with the Adam in the Brunswick picture and the St. Sebastian in the Peghera altarpiece. Still closer are the affinities with certain brawny rustics in Palma's sacred pastorals. Strip the youthful shepherd who so devoutly kneels in the splendid *Adoration* of the Louvre, and he will be the very fellow, the very brother of the demons in the boat—but as the angelic brother may be kin to the demoniac. Even more striking are the analogies of these nudes with the figures of two muscular, heavy-built shepherds in the middle distance of the *Jacob and Rachel* in the Dresden Gallery. And then the heads of the two demons who rowing face the spectator have the true Palma structure—the prominence of the arch over the brows, the peculiar setting of the eyes. Another point that speaks emphatically for the master is the crenelated tower thrown out so boldly—a square, opaque, frowning mass—against the sky, in that quarter where it is already clear; a tower almost exactly similar rears itself behind the *Santa Barbara* in the S. Maria Formosa altarpiece. This is precisely the fashion, too, in which Palma

silhouettes his cutting masses of opaque foliage against the sky. Again, the sunset in the left corner of the picture, with its horizontal bands of pale blue and orange, treated in a bold, summary, and coarsely effective fashion, is quite in Palma's usual style. Not less so is the background, with its grey towers, spires, domes and edifices, which are not Giorgionesque, but eminently Palmesque in treatment. This may be definitely ascertained if they are compared with the background of the *Venus* by Palma in the Fitzwilliam Museum at Cambridge, or with that of the *Sacred Conversation with a Donor* in Mr. R. H. Benson's collection—to select two examples only out of many that could be adduced. Striking as are all these coincidences of style, these points of material resemblance, I freely own that in the present state of the *Tempesta di Mare* they would not in themselves be sufficient to justify the ascription of the work to Palma, had no name of Venetian painter ever been attached to it. But here we have a painting upon which Vasari has lavished an almost frenzied admiration, making it the central point of his biography of this painter. True he nods occasionally, but he has hardly ever been convicted of inaccuracy with respect to a vast and important work so near to his own time as this one was—a work, too, that must have been known by the world as well as any in all Venice, dealing as it did in the most daring and romantic fashion with a favourite Venetian legend. Had Vasari erred so grossly as in lavishing the highest, the most passionate praise upon a picture in a quasi-public place, to assign it to Palma, to point to it as the most splendid jewel in his crown, when it in reality belonged to Giorgione, or another, would not his Venetian informants, would not Titian himself, the contemporary of Giorgione and Palma, the intimate and the brother in art of the former, have put him right on a point so vital as this, or in some way have found means of protesting against his error? The presumption being thus so overwhelmingly strong that Vasari knew what he was saying when in the biography of Palma he launched his great eulogy, and the work itself, even in its present condition, showing when closely questioned points of analogy so many and various, so significant, with the best authenticated works of this master, are we not fully justified in restoring to him the *Tempesta di Mare*, and in according to his whole art the partial reconsideration that it deserves, and, indeed, is already beginning to obtain? I still hope to see the picture taken out of its dim corridor in the Accademia, and hung, damage notwithstanding, as a pendant to the *Consegna dell' Anello* of Paris Bordone, in the fashion after which, now at the Accademia, the pictures belonging to a particular Scuola, even though they may not absolutely match each other in tonality and general aspect, are grouped together. I still hope to see the dishonouring label 'Paris Bordone e Ristauratori' removed and replaced by one recording that Jacopo Palma is the inventor and the painter of the legendary *poesia* which I have called, after Vasari, the *Tempesta di Mare*, though Bordone and 'restorers of the XVIII century' may have done their best, or worst, to mar it and by their disfiguring restorations and additions to render the original conception at first difficult of recognition.

VASARI ON TECHNIQUE

BY PROFESSOR G. BALDWIN BROWN

SCHOLARS have always known and used the interesting introductory chapters prefixed by Vasari to his famous 'Lives of the Artists.' In the text of the 'Lives' he refers more than once to this preliminary matter under the terms *parte teorica* and *capitoli delle teoriche*, but as a matter of fact it only consists to a small extent in 'theory,' that is in aesthetic discussions on the principles of the arts, and its chief interest is technical. The chapters contain practical directions about materials and processes, and are intended in the first place to enlighten the general reader on subjects about which he is usually but little informed, and in the second to assist those who are actually engaged in the practice of the arts.

The general reader is less familiar with this introduction than with the actual biographies which follow it, for the reason that translators and commentators who have dealt with Vasari have as a rule left this part of his work severely alone. It is of course printed, but is not annotated, in the standard Sansoni edition of Vasari. It is omitted altogether in the classic English translation by Mrs. Jonathan Foster and in the American edition of the 'Lives' edited by Blashfield and Hopkins, nor does it appear in the French translation by Leclanché, nor in that into German by Ludwig Schorn. The reason of this neglect is doubtless the fact that when these translations were made, more than half a century ago, not much interest was taken by the reading public in the technical processes of the arts, and this part of Vasari's work was passed over in order not to delay the

reader anxious for the biographical details the author presents in so lively a form. In the present day, largely as a result of the influence of William Morris, the public interested in art has been generally awakened to the appositeness and importance of questions of technique and material, and this portion of Vasari's voluminous writings is one for which special attention may be claimed. In what follows it is proposed to give a brief account of the contents of these chapters.

Vasari has divided the introduction into three parts, concerned respectively with architecture, sculpture and painting. The treatment is practical, and the reader has throughout the satisfaction of feeling that his author is talking about what he knows. Vasari was a thorough craftsman writing about materials and processes with which he was himself familiar, for though he did not put his own hand to nearly all the kinds of work he describes, yet he was all his life a professional, in intimate touch with craftsmen in every branch of artistic production. If he did not actually make painted glass windows, he at any rate designed for them. His mural work involved modelled and stamped plaster-enrichment and wood carving, while his sections on different processes of decoration for temporary purposes derive a personal interest from the fact that the writer was a famous expert in the construction and adornment of showy fabrics for pageants and state entries, of which his own letters give us many details.

About all the crafts which he either practised himself or saw others actively pursuing Vasari writes in an easy gossiping style, letting us into the secrets of his own artistic devices, and introducing personal anecdotes of his contemporaries. In this connexion the august figure of Michelangelo sometimes crosses the page, and we are reminded of the author's intimate personal relation to the master whom he calls in a letter *il mio rarissimo e divinissimo vecchio*. He tells us for example how Michelangelo designed a rock-work fountain for a niche in one of the corners of the cortile di Belvedere in the Vatican, where lay the statue of the river god Tigris, a statement that seems not to have attracted the notice of the biographers of Buonarroti, and is not quoted in Michaelis's elaborate paper on the history of the cortile in the *Jahrbuch* of the German Institute for 1890. This fountain seems to have occupied the corner where is now the cabinet of the *Perseus*. Vasari also describes the consultations of Julius III with Michelangelo anent the restoration of the famous porphyry *tazza* from the *thermae* of Titus, which had been presented to the pope on his accession by Ascanio Colonna, as a pledge of the reconciliation of the imperialist and papal parties. This is the *tazza* which now occupies the centre of the *sala rotonda* in the Vatican museum, and is in its way as notable as the statues that surround it.

Of the three sections into which the technical introduction is divided, that on painting is the longest and deals with the greatest variety of topics. After a preliminary chapter in which Vasari shows that he regards the art with the eyes of a Florentine frescoist, he gives an interesting notice of different methods of executing drawings and cartoons, and of transferring the lines of the cartoon to the fresh plaster of the wall, on which the fresco painter is to work. A chapter on colouring in mural pictures leads on to the account of the fresco process, in which Vasari was an expert. He is enthusiastic in his praise of the method, which he calls the most masterly and most beautiful of all on account of its directness and rapidity. It needs a hand that is dextrous, resolute and swift, a sound judgment and vast experience, for 'it is in the highest degree difficult to bring fresco work to perfection. Many artists may do well enough in oil or in tempera, but fail here, for fresco is the most manly, most secure, most decided, and most durable of all methods. . . . Therefore let all who wish to succeed in mural painting work boldly on the wet plaster and never retouch in the dry what has been done.'

Tempera painting on panel or on dry plaster is next discussed, and then follows a notice of oil painting on panel or canvas, and of the right method of mural painting in the oil medium. In this connection Vasari gives us the recipe he had finally adopted after years of experiment, and employed for preparing walls for the use of oil paint in the Palazzo Vecchio at Florence. For the *intonaco* he mixed in equal proportions lime, finely pounded brick, and scoriae from iron works also in powder, with white of egg sufficiently beaten up and linseed oil, all worked to a stiff consistency and laid very carefully over the rough-cast. When dry the surface is primed, after a method he recommends for canvas, and furnishes a safe basis for oil painting. Though Vasari writes so enthusiastically about fresco he also favours oil pigments for mural work, and these were used more frequently in later Italian mural work than is commonly supposed.

On this treatment of the oil medium follow about a dozen chapters dealing with subsidiary branches of the graphic art, including various methods of decorative painting for use in pageants and on festal structures. The chapter on *sgraffito* work is interesting as the first statement of the method and aim of this process, which had been evolved from *pâte sur pâte* pottery not long before Vasari's time. On the so-called *grotesques*, or, as he describes them, 'free and humorous representations' of 'monsters, twy-natured creatures, and similar follies,' Vasari gives abundant notes, and in this connection we are introduced to the subject of stucco, in which material the *grotesques* were very commonly executed. Vasari

deals with stucco work in all the three sections of the introduction, and gives some useful information as to the processes in vogue at the time. There are also chapters on gilding, glass mosaic, inlaid pavements, tarsia work or wood inlays, damascening, niello, and wood engraving, as well as one on painted glass windows, which was partly translated by Mrs. Merrifield in the introduction to her 'Original Treatises.'

The section on architecture begins with a discussion of different sorts of stones, and this is followed by the inevitable chapter on the five orders, at the close of which comes the notable passage in which Vasari adopts for mediaeval architecture the term 'gothic,' which has ever since adhered to it. Whether or not he was the actual inventor of the term, he certainly brought it into use, and the passage has become on this account historical. With Vasari the word 'gothic' means 'barbarian,' and he holds that the style was invented by the Goths, after they had conquered the Romans and destroyed all the good antique structures. His description of what he terms the 'abominations' of slender shafts and niches and finials and corbels and doors that touch the roof, is quite spirited and might be learned by heart as an exercise in humility by some of our mediaeval enthusiasts!

Though sculpture was not Vasari's *métier*, his account of the processes of the art is full and practical, though we miss the personal note that runs through the descriptions of the same proceedings which we read in the 'Trattato' of Cellini. Many interesting aesthetic and technical questions are opened up in this part of the introduction.

In his notes on the technique of casting in bronze, and on the processes of marble sculpture, Vasari marks the transition from the direct and fearless methods of the older masters to the more safe and deliberate procedure of the moderns. The direct process of *cire perdue* casting with a waste-mould, which Cellini describes as employed by him for his *Perseus* and his *Nymph* of Fontainebleau, and which was probably the practice of the Greeks, Vasari does not recommend, and only recognises the longer method, which necessitates the employment of a piece-mould, though it has the advantage that, if anything goes wrong, the process of casting can be repeated without the need of a new model.

In regard to the use of the full-sized finished clay model in connection with sculpture in marble, Vasari's attitude is very significant. He reproves those who are in a hurry over their work, *quelli che hanno petta a lavorare*, and who attack the stone directly with such vigour that they cut away too much, and find themselves hopelessly embarrassed. To him the full-sized clay model is indispensable, and this must be reproduced in the marble by a process of systematic measurement, nothing being left to chance or to the inspiration of the moment. Now it is noteworthy that the Greek sculptors of the early and of the finest periods dispensed with the full-sized model, and worked directly in the marble with only the guidance of a small sketch or study. It was not till the latest period, about the first century B.C., that we find evidence of the practice of previously modelling the figure or group to the full size in clay. In Italian practice the same phenomenon presents itself. Cellini tells us that it was the practice of Donatello to work from the small study, and that Michelangelo began on the same system, though later on he had recourse to the full-sized model. The colossal *David* of the latter artist, Vasari himself tells us, was carved with the sole aid of the small wax model now preserved in the Casa Buonarroti at Florence.

The change from the spontaneous methods of the earlier time to those which are more cautious and more mechanical is a sign of the transition from a creative epoch to one that is beginning to live upon the past. From this point of view it is instructive to compare the whole tone and temper of the technical treatises of Vasari and of his contemporary, Benvenuto Cellini, with the spirit that animates the artistic writings of Leon Battista Alberti, which date about a century earlier. Alberti stands on the threshold of the artistic Renaissance and surveys the house of life that his countrymen were to make their own. He essays to create the perfect artist, who will in his turn transform the whole character of art. The artist is no longer to reverence the practice of his mediaeval forefathers merely as a matter of tradition, but basing his life and his work on the new humanistic culture, he is to build up his art on science and the study of reality. With Alberti the watchword is 'Nature,' and nature, he is careful to explain, must be studied in a scientific spirit. Nature as a whole, that is to say figures and objects in their mutual relations, must be investigated on a basis of mathematics as applied in perspective science. The outward aspect of things is to be narrowly observed, and he instances the effect of wind on the drapery of figures, but underneath this outward aspect the artist is to explore the inner structure upon which the outward appearance depends. The nude figure must be understood under the drapery, the skeleton and muscular system beneath the integument.

In Alberti's writings we see also, emerging for the first time, the familiar modern figure of the artist, who, as scholar and gentleman, holds a place apart from and above the artizan. The Renaissance artist was indeed to fulfil the idea of a perfectible human nature, the conception of which is the best gift of humanism to the world. He was to be learned in all the liberal arts, familiar with the creations of the poets, accustomed to converse with rhetoricians. He was to attract the

admiring regard of his fellows by his character and bearing. Such a one, labouring with all diligence and penetration on the study of nature and of science, would win his way to the mastery possessed by the ancients, and would secure to himself that fame so dear to the Italian heart!

In the hundred years that intervened between the life-courses of Alberti and of Vasari, the Renaissance artist, whom the former deseribes in the making, had become a finished product, and the practice of the arts was a matter of easy routine. The artistic problems at whieh the men of the 15th century had laboured so earnestly were solved; the materials had beeome plastie to the artist's will; the forms of nature were known so well that they ceased to excite the curiosity whieh had set Leonardo's keenly sensitive nature on edge. At the time Vasari wrote, with the exeeption of the Venetians and of Miehelangelo, all the men of genius who had ereated the art of the Renaissance had passed away, and the busy workers whose multitudinous operations he watehed and chronicled, were, like himself, only *epigoni*—sueeessors of the great. We have only to read Vasari's advice to the artists of his time to draw their inspiration ready made from Michelangelo's frescoes, in order to see how far the tone of the age in regard to art had changed from the time when Alberti was exhorting the student to work out his own artistie salvation with fear and trembling. Vasari's own works, indeed, hastily executed and on a vast scale, but devoid alike of originality and of charm, are the most effective exponents of the ideas of his own time and school.

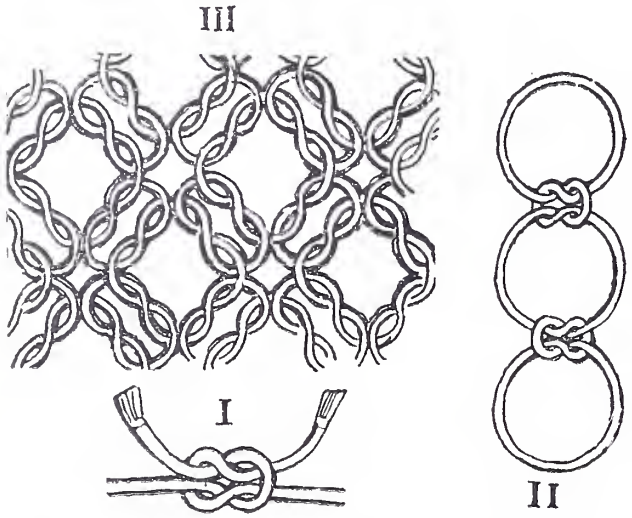
At this time the artist himself was no longer the dominant figure in the world of art, as Alberti had envisaged him, nor was his struggle for self-perfection in the forefront of interest for the spectator. The stage was rather commanded by the patron, the Pope Leo, the Duke Cosimo, or the Cardinal Farnese of the day, at whose bidding the artist must run hither and thither, and leave one task for another, till a delieate nature like Raphael's fails under the strain, and the sublime genius of Michelangelo is thwarted in its free expression. For such patrons Vasari himself was always contentedly busy on buildings or frescoes, and he has no doubt about the arts being in the most healthy condition in the best of all artistic worlds.

It is easy for us to see that this art of the high Renaissance was not of the very best; that the spirit had died out of it almost as soon as the form had attained to outward perfeetion. We cannot however withhold our admiration when we consider the copious artistic output of the age, the manifold forms of aesthetic expression, the easy surrender of the most intractable materials to the artist's will. As we read Vasari's descriptions and reeipes, the air all about us seems full of the noise of the mason's hammer, the splash of plaster on the wall, the tinkle of the carver's ehisel against the marble, the grating of the ehaser's rasp upon the bronze. We feel ourselves spectators of an organised activity on a vast scale, where proeesses are so well understood that they go on almost of themselves. In the present day in so much that is written about art the personal or biographical interest is uppermost, and the lives of Italian artists, with their troubles and triumphs, absorb so mueh attention that one wonders whether any is left for Italian art. Hence one of the chief values of Vasari's technical introduction is its insistence on artistic practiee in general, as distinct from the doings of individual artists, and in this it serves as a useful supplement or eorrective to the biographical writing now so much in vogue.

THE ORIGIN OF KNOTTED ORNAMENTATION

BY W. R. LETHABY

THE type of decoration found in such abundance in the MSS., metalwork and carvings of the Saxon era in England has long been a subject of interest to many inquirers. Most of our knowledge of the subject is summed up in the volume by Mr. Romilly Allen, 'Celtic Art' (1904). This volume, while showing (as had been before indicated by others) how fully the ornamental scheme is related to much work in Italy, and that certain germs of the system are to be found in the braided

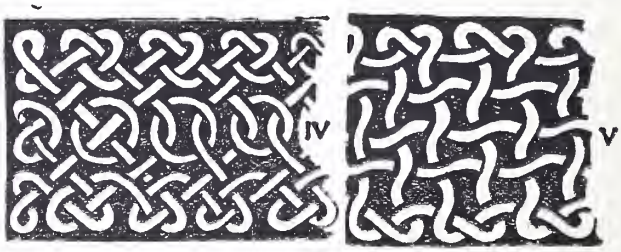


work of Roman mosaics and Byzantine marbles, is inconclusive on the question of origin. The braided work found in English MSS. and on the carved stones appears too early and is too abundant and too special in kind to be accounted for by the braids of much more 'classical' feeling found on Italian monuments of the eighth century. Mr. Romilly Allen's analysis of this ornament, as founded on a network of lines in which breaks are made here and there, has not seemed to me satisfactory. The structure of many of the varieties can be made to conform to the suggested key, but many cannot. The idea is wider than the system.

Knots were first generally used as a way of treating the ends of ribbons tying the garlands found in classical art. The knot (I) is very common about the fourth century: I take it from a tomb found in London and now in the British Museum, but I can produce examples from Palmyra, Egypt, Constantinople, etc. etc.

This knot was soon combined in a series, as in (II), from a well-known Byzantine ivory of the sixth century (A. D. 525). A continuous 'diaper' was also developed from it, as shown by a Syrian monument of the fifth or sixth century, illustrated by De Vogüé (III).

In the patterns of Coptic textiles of the fifth and sixth centuries, we find knotted and plaited work used so freely that I have long suspected that it is to this source we should look for the origin of our Saxon ornamentation. However, although the principle is here, the resemblance is not such as to be absolutely convincing; but I have lately found what I consider to be full confirmation in a volume just published giving an account of excavations in Coptic cemeteries.[1] The examples given in (IV) and (V) are chosen from amongst several quite as characteristic, and we not only find in them fully developed knot-work in continuous patterns, but the 'feeling' of resemblance between these and the English examples is so close as to raise very definitely the question of immediate relationship. I do not believe that a distribution of Coptic vestments furnishes sufficient explanation, and I suggest that about the time of the Arab conquest many Egyptian Christians made their way over to Europe, of whom some coming to Britain brought with them this art, which being more or less of a formula was well fitted to be taken up by the peoples of the west. Such a theory would account for a sudden appearance of this type of ornament over a wide field.[2] The fact that the earliest examples of Arabic silks made in Egypt (seventh to eighth centuries) are ornamented with bands of braided patterns which are obviously a continuation of the Coptic designs goes to show how powerful the tradition was. The time of Theodore, the eastern archbishop of Canterbury (669-90) would be particularly



favourable for the immigration of monks and artists from the Orient. Only a few years after the death of Theodore the Lindisfarne book was written and decorated, and about the same time knotwork first appears in Italian stone carvings (A. D. 712).

[1] 'Le Monastere . . . , de Baôuit': *Memoires D'Archéologie*, &c. Vol. XII. Cairo, 1906. The examples are from wall-paintings.

[2] Interlacing work was largely used on Merovingian and Saxon metalwork (brooches, buckles, etc). The dates of these are not known with certainty, but it is possible that there was a barbaric form of interlacing work (having its basis in metal-working processes), as well as the classical and Christian tradition, and that it was the coming together of these which caused the outburst.

A TRIPTYCH BY LUCAS MOSER

BY S. MONTAGU PEARTREE

IN a recent number of THE BURLINGTON MAGAZINE (Nov. 1906, p. 111) I called attention to an altar-piece belonging to the church of S. John, Nuremberg, hitherto attributed to the Master of the Tucher altar. I am now able to supplement my remarks by a reproduction of the picture, accompanied by two panels from Lucas Moser's much talked of, but little seen, altar-piece at Tiefenbronn, an out of the way village near Pforzheim in Baden. This work, consisting of numerous portions surrounding and covering a carved centre-piece of the Magdalen carried to Heaven by angels, has long been known, not only for its extremely curious inscription and early date (1431), but chiefly for its apparently isolated position in the history of German art in the XV century. Its author's power of realising both character and material appearances was insufficiently accounted for by his presumed connection with the early school of Cologne, and points of contact were therefore sought for, either with Italy, or with the contemporary Franco-Burgundian group of painters. The resemblances to these, however, are so uncertain that no agreement as to origin has yet been reached. The advanced style of the work has even made it possible to doubt the reading of the date. Prof. Schmarsow, by whose kindness the reproduction[1] of the Tiefenbronn panels is here permitted, has been led, by the easy grouping of the figures in different planes and their natural placing in relation to surrounding buildings and landscape, to support the reading of the date as 1451, instead of 1431. He points to the system of composition adopted by Conrad Witz, and only partially modified even by Hans Multscher, of single figures seen against flat backgrounds, derived from the practice of coloured statuary placed in front of unornamented or only slightly-relieved surfaces, and esteems that more complicated forms of grouping must be of later date. Such an evolution is likely to be true of a primitive school not subjected to any external influences which could force more advanced models upon it. The source of the outside pressure upon the painter of the Tiefenbronn pictures is still in dispute; but in the *Crucifixion* from S. John's the Italian elements are undeniable, and must be held to point out whence certain German painters derived their impulse to progress in these matters.

I have already, in the remarks above cited, referred to the numerous evidences of contact with Italy shown in this altar-piece. The lead-covered domes in the right-hand shutter, surmounted by open lanterns of a purely eastern type, the round arches with circular medallions in the spandrels, and the balustrade above, consisting of short, straight-sided pilasters, with an unbroken rail at the top, and corner posts of peculiarly Venetian character, cannot be accounted for except as the work of a painter who had in some way become acquainted with buildings such as S. Mark's at Venice, or S. Anthony's at Padua. Less demonstrable in detail, but even more convincing in its sentiment and design is the Italian character of the group formed by the fainting Virgin and her attendants. The Virgin herself and the figure of the Magdalen bending over her can indeed hardly be said to betray their German origin in anything except the drawing of the hands. The fully-armed soldier on the opposite side of the cross is clumsier in type and action, but his fantastic helmet has its origin south of the Alps, and his scale-covered body armour, with its kilt-like appendage is derived from the *lorica squamata* and *pteryges* of a Roman statue. The material at our command for studying the effect of foreign example and teaching upon early painters is still so slender that one hesitates to conclude that even so manifest a series of southern details proves that the painter must have been in Italy. Mere working in fellowship or rivalry with strangers in the great concourse which is said to have attended the church councils of Constance and Basel may have effected much; but a subsidiary and so generally conventionalised a detail as an architectural background is hardly likely to have been picked up with such exceptional truth to character as is here shown, whatever may be wrong with the perspective and statics of the composition, without actual sight of the kind of edifice imitated.

It becomes, therefore, of real importance to decide to which painter, or to which group, our picture should be attributed. Its unlikeness to the contemporary Nuremberg school, as shown in the Tucher altar and similar works, has already been pointed out in my former note.[2] On the other hand, the coincidences in detail, as well as in general principles with Moser's signed work, are numerous and striking. The same model seems to have served for the head of Cedonius, who sits in profile in the boat which miraculously bears the Magdalen and her companions to the coast of Provence, and for that of the torturer, in the left wing of the triptych, who presses the crown of thorns upon Christ's head. Pilate and his wife, in the same picture, closely recall the group seen through the window in the upper part of the detail reproduced, where the Magdalen appears to the ruler of the land, while her friends rest from the labours of their journey at the palace

[1] From the Fifth Annual of the Kunstgeschichtliche Gesellschaft für photographische Publikationen, 1899, where the entire work is illustrated on an adequate scale.

[2] See for illustrations H. Thode's 'Die Malerschule von Nürnberg,' plates 7 to 11 and 13. The composition scheme in all these is still limited by the principles derived from the designing of coloured reliefs.

gates. The attempted fore-shortening of the head of Lazarus, as it reclines in Martha's lap, resembles that of the mocker who kneels before Christ. The minute care with which the roof of the palace and the tiles which cover the lean-to under which the saints sleep are painted, is seen again in the leaden plates, and the nails by which they are affixed to the domes and other roofs in the triptych. The mode of painting eyes, with dark pupil and narrow white eyeball, is alike in both cases. The interest in the representation of the shadows cast by the mooring rings above the steps reappears in those which fall from the perch on which the cock roosts high up in Pilate's house. Those to whom the larger reproductions are accessible will discover many other points of resemblance, especially in the hands, draperies and brocaded garments.

We know nothing whatever of Moser beyond what is told us in his solitary inscription. His name has not yet been found in any document or other record, but if the picture in S. John's was produced for that or any other Nuremberg church, there need be no difficulty in accepting the presence of the painter in Franconia. The church at Tiefenbronn contains another altar, painted a generation later by Hans Schühlein, the close relationship of which to the early work of Michael Wolgemut has long been recognised.

ART AFFAIRS IN GERMANY

In many ways the recent Königswarter sale at Berlin was an exceptional affair. The total sum of £85,000 gives the high average of £850 for each lot, as the collection put up consisted of exactly one hundred old paintings. The catalogue was distinguished by a highly recommendatory preface written by no less a man than the director of the Kaiser-Friedrich museum at Berlin, Dr. Friedlander. Shortly before the sale commenced the information was spread that another high authority, Hofstede de Groot, disallowed the authenticity of the Terborch, Mieris, Potter, Hanneman, P. de Hooch and of the Van Dijck grisailles. These pictures were in consequence sold at low figures, but as many as ten others passed the two thousand guinea limit, viz., a Cuijp (£3,600), two Van Dijck male portraits (£2,800 and £2,450), two Hobbema landscapes (2,000 gs., bought for the Budapest museum, and £2,300), a Lancret (£3,550), a Nattier (£3,100), an Ostade (£2,105), a Rembrandt (£9,000, portrait of the artist painted 1634–5) and a Rubens (£4,200).

It is reported that the English and French dealers who attended this sale disposed privately of works of art in their own possession to the value of £50,000. Berlin is ready to claim a high position as a market for works of art, now, since £135,000 worth have thus been sold there within three days.

The modern collection at Berlin, the 'National Galerie' has now been going through an interregnum for about two years. It is fully that time since the transfer of the Raczynski collection, which used to be housed in its top story, to the new Posen Museum took place, which necessitated important rearrangements. Then Menzel died, and by order of H.M. the emperor a great Menzel memorial exhibition was held, taking up the whole building, so that the collections were not on view for six months or so during 1905. Then followed the German centenary exhibition, which with preparations, etc., took up another six months, during which only such parts of the National Galerie collection as were incorporated in the centenary were on view.

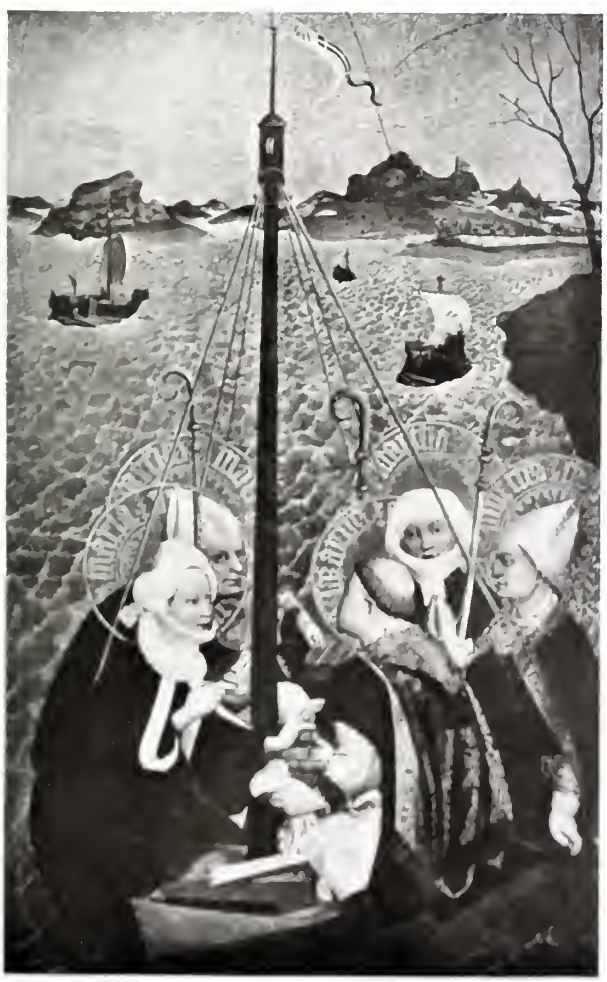
During these two years an unusual number of acquisitions have been made, over two hundred paintings and almost half as many pieces of statuary, to the value of one and a quarter million marks or thereabouts. The gallery therefore now presents an altogether different appearance from that of the year 1904. The director's attention was turned principally to securing as many of the important things in the centenary exhibition as were obtainable. The happy result has been to make the gallery now as fairly representative of German art of the last hundred years as can be expected of a single collection. Besides this, a large number of modern foreign pictures have been bought or received as gifts. This last department now far out-distances the corresponding departments at the Luxembourg and the Tate. The latest acquisitions, bought at the Ruemann sale in Munich, are a male portrait by Courbet, a *St. George* by W. V. Diez, *Market at Cassel* (a Pastel) by Menzel and *The Nightwatch* by Schwind.

The third exhibition of the Deutsche Künstlerbund, was held this year not at Berlin but at Weimar, as I have recorded previously, but it is not quite apparent why the Künstlerbund chose this small out-of-the-way town. During the many months that the show was open, there were only about 17,000 visitors. The Weimar Government bought six paintings by Olde, Hagen, V. Hofmann Stremel, Bechmann and Müller for its museum, and the grand duke of Saxe-Weimar bought half a dozen more works for his private collection.

I have already recorded the sudden growth of interest in portrait miniatures among continental collectors, and at the sale of the Princess Metternich the other day a Viennese collector paid £1,000 for the portrait of the queen of Naples by Füger. Füger's miniature of himself with his brother was bought by the National Gallery at Berlin for £400, and the



THE CRUCIFIXION, BY LUCAS MOSER. IN THE CHURCH OF ST. JOHN, NUREMBURG.



THE MIRACULOUS VOYAGE OF ST. MARY MAGDALEN.
BY LUCAS MOSER, AT TIEFENBRONN, BADEN.



THE LANDING OF ST. MARY MAGDALEN AT MARSEILLES BEFORE THE PALACE. BY LUCAS MOSER.

collector, Mr. Arnhold of Berlin, spent £750 upon the Lucia Lubonurska, by the same painter. Ten years ago, such things were to be had for prices ranging from a guinea to twenty pounds. Talking of trusts and the sociological danger involved in the amassing of fortunes by single individuals, nobody seems as yet to have much heeded the fact that it includes the danger of intellectual starvation. Twenty years ago a man of ordinary means, with fifty or a hundred pounds per annum to spare for the ideal luxuries of life, was in a position to buy an old painting every now and then, or to form a decent print collection, and if he happened to be a student he could form in the course of time an excellent library pertaining to his particular branch of work. To-day the finest books even have gone up such an amazing degree that this is no longer possible; and soon every student and worker will be thrown upon the mercy of some retired pork-packer, iron-founder, or sugar merchant, who for a freak has laid hands upon things which can do him no good, and so has robbed the others of their material for work.

The Kunsthalle at Hamburg has acquired a portrait of the artist Niemann, painted in 1863 by Hans von Marées; the Neue Pinakothek at Munich, a portrait of Defregger, by Lenbach; the Museum at Leipsic, a *Cloud of Cherubim*, by Thorma, and a *Lady in White*, by Leo Putz.

The grand duke of Baden has sent two Feuerbachs, hitherto hung in his palace at Mainau, to the Kunsthalle at Karlsruhe. They are a *Flower-girl*, painted in 1856, and a portrait of his famous Roman model, Nana, painted in 1860. The Kunsthalle thus now houses twelve works by this artist, perhaps the finest German artist of the period 1800-1880, who deserves to be better known in England than he is.

H. W. S.

NOTE

WE have to point out that in the December number of THE BURLINGTON MAGAZINE the titles of the subjects illustrating Mr. S. C. Cockerell's article on the Parisian miniaturist Honoré were inadvertently transposed; and that the name of the author of the article on Cretan Embroideries was incorrectly given as Laura F. Pesel. We are asked also to state that the photograph of the portrait of Richard II in Westminster Abbey, which appeared in the November number of the magazine, is the property of Mr. Emery Walker.

LETTERS TO THE EDITOR

To the Editor of THE BURLINGTON MAGAZINE.

SIR,—To trouble you once more about a 'very small matter,' I would point out that, in spite of Mr. Mather's protestations, the date, 1546, on Mr. Johnson's portrait cannot by any possibility be the correct one, because the office of the *Nove Conservatori del Dominio*, of which Carlo Pitti was *Protettore*, was not created by Duke Cosimo till 1559. Nor can there be any doubt as to the identity of the person represented in the picture, for only three members of the Pitti family were raised to the rank of senator in the sixteenth century—namely, Lorenzo di Filippo in 1559, Jacopo di Francesco in 1568, and Carlo d'Alessandro, the person in question, in 1575.

Judging from the reproduction of the portrait, the inscription would appear to have been added in the seventeenth century. His wife's name was Lisabetta de' Rossi, not Bossi, as misprinted in my letter of the 6th August.

HERBERT P. HORNE.

18th November, 1906.

To the Editor of THE BURLINGTON MAGAZINE.

SIR,—Some facts that have transpired since the publication in these columns (Vol. viii, p. 423) of an enamelled shield bearing the arms quarterly of Aragon and Anjou render necessary a correction of the article entitled 'An Esmail d'Arragon.'

A seal of Ramon Berenguer, youngest son of James II of Aragon and Blanche of Anjou, has come to light; it is of the year 1334, is of equestrian type, and the trappers bear the arms in question.

The identification of the arms as those of Queen Blanche was based, in the absence of a published seal of either personage, upon (*a*) Villanueva's description ('Viaje Literario,' xx, 120. 1851 ed.) of a seal of the queen, bearing quarterly the pales of Aragon and the lilies of France, attached to a reliquary seen by him at the monastery of Santas Creus, Queen Blanche's burial-place; and (*b*) the corroborative statement of a more recent Spanish authority that John II's younger sons combined their parents' arms by dimidiation or halving.

The reliquary in question is no longer at Santas Creus, and if it be the same as the one now existing at the monastery of Vallbona, then the seal is missing; moreover, the arms on a seal of Queen Blanche preserved at Tarragona occupy separate shields.

Sir J. C. Robinson's enamel bears the shield, therefore, not of the queen (1295-1310), but of her son, Ramon Berenguer of Aragon, as count of Prades, until 1341. It is unnecessary to enlarge upon a probable change of arms which, at the

datemmentioned, may have exemplified this prince's exchange of his appanage for his elder brother Peter's county of Ampurias, and subsequent to which the latter, as count of Prades, quartered per saltire the arms of John II and Queen Blanche, the ultimate combination of these two famous coats.

The considerations adduced as to the destination of such small shields or badges are in even better accordance with their use by a prince than by a queen.

For information as to the seals mentioned, etc., I have to thank Don I. de Janer, of Barcelona, and Don G. J. de Osma, of Madrid.

A. Van De Put.

To the Editor of The Burlington Magazine.

Dear Sir,—I must thank Mr. H. P. Mitchell for referring me to Sir J. C. Robinson's catalogue of Italian sculpture for a description of the roundels ascribed to Luca della Robbia in the Victoria and Albert Museum. On doing so I find that what I thought was my argument has been anticipated in practically every point. Before writing I thought I had the clues of all that was known in Miss Cruttwell's important book, and M. Reymond's work; but I safeguarded myself by referring to the official catalogue of majolica, in which I did find some description of the medallions. That I should also search the catalogue of sculpture never suggested itself to me, nor was it suggested to me. I hope my notes may be worth the paper they are printed on in having independently arrived at the same results. I more than ever wonder that the panels have been so lightly put on one side by special students of Luca della Robbia's work.

111 Inverness Terrace, W. Yours faithfully,
Dec. 4, 1906. W. R. Lethaby.

ART BOOKS OF THE MONTH

BOOKS ON ENGLISH ART

Oxford Union Society. The story of the painting of the pictures on the walls, and the decorations on the ceiling of the old Debating Hall, Oxford. By Holman Hunt, O.M., D.C.L. Oxford University Press. Published by Henry Frowde. 10s. 6d.

To the present generation of art lovers the fading of the Oxford frescoes has always seemed the saddest incident in the history of the preraphaelite movement. To us who look back upon the splendid achievement of that Renaissance of artistic thought and its yet more splendid promise, the possibilities of 'what might have been' had the nation become conscious of the event, are a source of ever increasing regret: what might not have happened had these men been given adequate chances for mural decoration! We are apt to forget that any admirable phase of artistic development lasts but a generation, that it is influenced by the circumstances of private lives, that an art movement is always a battle, and the artist a man in a state of siege with terrible odds against him, that make for silence. It is in the nature of art to flourish only owing to the state of mental tension of certain gifted individuals. Art lives on its capital in a sort of prodigality of thought, effort, and emotion. If we look back upon the splendid work of the 19th century with its several attempts to make painting speak a noble and general tongue, the effort is ever short lived; it becomes outflanked by reaction or exhausted by over effort. A great or generous opportunity comes sometimes to the artist, often merely as a half chance. 'Bricks are to be made without straw!' Often the chance comes too late, or as a half-hearted private venture. It was practically thus that the 'Oxford frescoes' were made. On a few humble, ill-lit walls several works of imagination and enthusiasm were extemporized upon the raw whitewash, to blister in a few months and fade in a few years, to become invisible to the most willing eyes and to pass into a legend of what might have been.

About sixteen years ago I attempted to see what then remained, which was nothing. Now, by the help of the reproductions of this most valuable record, I know that a dim figure then visible was probably the Arthur in the design executed by Arthur Hughes, and that a tangle of star-like splashes was all that remains of the *Tristram* of William Morris. But let us turn to the book itself, which enables us to reconstruct, in part at least, in a sort of dim shadow, the character of those works which seemed destined to be known only by a few preparatory drawings by Rossetti preserved at Birmingham, in the print room at the British Museum and in the collection of Mr. Sidney Cockerell. If it is not captious to wish even for more than this book contains, I, for one, would regret the absence of reproductions of these drawings, which would supply, in the case of Rossetti, that vividness of expression and accent which has vanished from the blurred ghost of his mural painting. It is unnecessary to add that his work was the most 'purposeful' of the series, that it belonged to what was perhaps the climax of his career, whilst with Burne Jones we are but at the threshold. The design of the latter would seem to have anticipated the embroidered delicacy of a certain intermittent phase of his art, when forgetting, or in this case still unconscious of, Italy he wanders into a dim

and listless world of thorn trees without leaves by silent seas, haunted by passionate wraiths. Of the *Tristram and Iseult* designed by William Morris we can form no idea; but we can imagine it to have been more quaint in design, more wilful, more naif, or perhaps a little more prosy in temper than the work of his friends, to have in fact possessed the literalness of that admirable, unique picture of his, *The Guinevere*, or to have been like the story of St. George painted by him on the little cabinet which has passed from the Hodson collection to the museum of South Kensington. The surprise comes to us in the *Death of Arthur* by the veteran artist Arthur Hughes. This is characterized by a largeness of design and passionate force which an admirer of his many tender and enchanting works was hardly prepared to find. This fresco reminds one at once of certain dramatic aspects of the art of Rossetti and of some unknown contemporary of Avanzi and Altichieri who might have worked at Padua when these were painting some of the most significant and masterly designs we shall find in the early and yet quite mature art of Italy. Space does not allow me more than the briefest mention of Mr. Holman Hunt's engrossing preface, which is characterised by a generous warmth of appreciation and a certain homeliness which is very welcome to the reader, for in the case of these men who were his *confrères* and contemporaries, we are brought into contact with a movement which, since the time of Keats, Shelley and Byron should have an engrossing appeal to all Englishmen. One legend, however, I regret Mr. Holman Hunt has dispelled, since it focuses for us something about this charmed meeting of privileged men. This is the legend :—One day an ardent and engaging presence in a shock of flamboyant hair walked into the building, which was full of noise, and where buckets full of pigment were being spoiled by tons of cigar ash, and introduced himself to Rossetti with these words—

'I want to make your acquaintance; my name is Swinburne!'

C. R.

THE LIFE OF WILLIAM BLAKE. By Alexander Gilchrist. Edited, with an introduction and notes, by W. Graham Robertson. John Lane. 10s. 6d. net.

THE LETTERS OF WILLIAM BLAKE. Together with his Life, by F. Tatham. Edited by A. G. B. Russell. Methuen and Co. 7s. 6d. net.

ILLUSTRATIONS OF THE BOOK OF JOB. By William Blake. With a General Introduction by Laurence Binyon. Methuen and Co. 21s. net.

GILCHRIST'S Life of William Blake seems naturally to take its place at the head of any collection of books on the strange poet-painter, as the sanest and, on the whole, the most sympathetic account of him that has yet appeared. Indeed, it is only by re-reading it in the light of the many works, critical and otherwise, that have lately poured from the press that one realizes how truly fortunate Blake was in this his first official biography. The present handsome volume is a verbatim reprint of the 1863 edition, and, all things considered, we can find nothing but praise for the way in which the editor's work has been done. The only criticism one might venture is that the reverence with which Gilchrist's own work is rightly treated has been extended to his quotations, with the result that some bad readings have been perpetuated which might well have been allowed to disappear. A faithful adherence to the poet's actual words does not, we admit, tend invariably towards either good sense or correct grammar; but accuracy justifies itself, and, if the commentators have spoilt for us at least one exquisite lyric, their substitution of 'mills' for 'hills' in the lovely lines from *Milton* has recovered a point of significance that we miss unwillingly.

While fully recognizing the unique position held by Gilchrist's Life, any fresh evidence of a documentary character is of course always to be welcomed; and Messrs. Methuen have been well advised to publish Tatham's short and little known biography which, though adding but slightly to current knowledge or criticism, is most valuable as showing the compelling force with which Blake's character appealed to people of his own time—even to those who could have felt little actual sympathy with his artistic methods and ideals. It is customary to speak of Blake as a prophet living and dying in a wilderness of misunderstanding, but if Tatham's view of him is in any way typical, it is evident that there was in England at this time a certain aptitude for the visionary nature of Blake's message and, in some quarters, a general agreement with his attitude, which we of to-day, with all our effusion of appreciation, must have failed to accord him.

In his series of admirable introductions to a magnificent and monumental edition of the Illustrations to the Book of Job, Mr. Binyon seeks to expound for us the obscure meaning of Blake as man and artist and poet. Blake can be easiest accounted for, it appears, by the doctrine of reincarnation. Beneath a Georgian exterior lurked the soul of a Hebrew prophet, or a builder of the pyramids; and, laying stress on the peculiarly eastern character of many of Blake's later designs, Mr. Binyon finds in him something of 'those makers of mythology and religion who shaped and endowed the thoughts of the human race thousands of years ago.' Here, in other words, is an instance of reversion to type, an unpleasant phenomenon which modern science has found not infrequently associated with a curiously formed

cranium and a more or less arcadian simplicity in matters of costume.

Such contemporary records, however, as Tatham's Life prove, if proof were needed, that it was far otherwise that Blake appeared to the men who knew him best. We see him there no portent, no monster, but an artist standing naturally and quite logically midway between two great movements. The strange similarity of his letters to those of John Wesley, the supreme English mystic of the eighteenth century, can scarcely be overlooked by any attentive reader, while in his odd exaltation of a kind of imaginative sensationalism, Blake anticipates, or rather prepares the way for that cult of art for its own sake which is the distinguishing feature of the later years of the Victorian period. In this sense Blake is the first of the aesthetes. Only his is an aestheticism not of green and yellow and drab, but of heaven and hell, of death and paradise.

G. A. W.

CROME'S ETCHINGS. By Henry Studdy Theobald, M.A. London: Macmillan. 10s. 6d. net.

A CAREFUL little catalogue of a portion of Crome's art which has been, perhaps, too much overlooked, considering his just fame as a painter, although it is unlikely that Crome's etchings will ever appeal greatly to collectors. He was unfortunate in having Ruysdael and Waterloo for models instead of Rembrandt, so there is a certain pettiness in most of his etched work which does not compare well with his splendid breadth and decision when using the brush. His plates, moreover, were abominably printed. Thus, although the early states of the *Mousehold Heath* are splendid things, the majority of his prints are of critical rather than artistic interest. The author would have been wiser to leave Crome's pictures alone. His list is incomplete, and his strictures on Crome's works in our public galleries are neither original nor always fortunate. There is, however, a paragraph summing up most of what is known about the notorious Paul which fills a long-standing want, since the imposing book on the Norwich School recently published omits all mention of that enterprising scamp, who painted at least three-fourths of the pictures that pass for Crome's.

GERMAN ART

AUSSTELLUNG DEUTSCHER KUNST AUS DER ZEIT VON 1775-1875. Auswahl der herrvoragensten Bilder mit einleitendem Text von Hugo von Tschudi, München. Verlags anstalt F. Bruckmann, A.G., 1906.

THIS excellent work, a record of the exhibition of a century of German art that was held at the Royal National Gallery in Berlin this year, is of special interest at this moment, as it forms a link between the exhibition recently held in London of the early German art at the Burlington Fine Arts Club and the two modern exhibitions at the Grafton and Princes galleries.

With the exception of Menzel and Lenbach, most of the artists here represented are mere names to Englishmen who have not travelled in Germany, and whilst these reproductions, admirable as they are, are not sufficient basis for a definitive opinion, they give an idea of the German art of the immediate past that could not by the same means be approached in discussing modern painting, in which colour, value and handling have such supremity. Herr von Tschudi in his preface, which is characterised by the critical poise which is to be expected from him, and an entire absence of that chauvinism with which most Germans are credited and which might be excusable in a work of this kind, points out that the endeavour of the Committee was to concentrate its labours to the unknown or less known artists, those who were independent of the Academy. His remarks on the pernicious influence of the Academy are unsurpassable in point and vigour and will find an echo here.

"This pernicious influence arose from the most various sources. At times, as at the close of the 18th century and the beginning of the 19th, it was the driest formalism which reigned supreme in the Academy, to the loss of all perception of the phenomena of nature. Later there arose the bloodless thought-out art (Gedankenkunst) clothed in the trappings of a foreign world of culture which was developed by Cornelius and his school. Perhaps this period was the most dangerous, as it robbed young painters of the foundation of all artistic endeavour, the mastery of technical methods." (Archaists of all schools, please note).

"The reaction occurred in the professional virtuosity imported from France through Belgium, which revelled in representations of false pathos and genuine costumes. All these oscillations had this much in common, the ignoring of the claims of the present day, the loss of sympathy with living nature, and the lack of interest in the problems of the aspect. Such was Academic art. And since in Germany the academies reigned almost supreme, the appearance of German art was substantially in these forms. This appearance, however, was a false or at least an inadequate one, since the most healthy and vigorous part of artistic production was unrepresented. To complete it was the task of the Century Exposition."

It is evident that from the beginning of the century Germans showed their ability in keen, downright portraiture, often with a touch of caricature, but seldom without some grip of character. Unfortunately they have again and again allowed their admiration for Greek or

French or Italian art to lead them into the *impasse* of emulation or eclecticism.

It is hardly credible that the same hand which drew the admirable portrait of Bildhauer Dannecker should have perpetrated the vapid inanity of "*Apoll unter den Hirten*." Gottlieb Schick (1779-1812) one would have thought might have served as an "abschreckendes Beispiel" to his successors. Yet no; one after the other they wandered into the morass. Schnorr von Carolsfeld, whose wife looks at us so sweetly and shyly in the portrait, wasted his energies in the coldest imitations of a cold painter, Raphael. As for Cornelius and Overbeck, they were never in the right path at all, and their performances are not to be reckoned as aberrations but as retrogressions.

"What wrecked Cornelius," says Herr von Tschudi, "was that he aimed, not at the principle but at the form of the Old Masters, that he overestimated the purport of the thought, and neglected the technique. The outcome was at bottom nothing but an art at second hand, developed with inadequate means.

"Hence out of the endeavours of these secessionists from the Academy there only arose the nucleus of a new Academy, and there is nothing fortuitous in the fact that Cornelius and W. Schadow became in later years the most intransigeant of Academy popes."

Among the portraits are some excellent pieces by Anton Graff (1736-1813); a quaint and charming work by Bernhard Rausch (circa 1814) of two young girls with angular elbows, stiff skirts, trousers and sandals; the uncompromising portraits by Kolbe (1772-1836) including a younger sister, surely, of Mrs. Gamp; a speaking likeness of Jenny Lind at the piano by Jul. Ascher (1804-1878); the unpleasant but striking portraits by Wasmann (1805-1886); and finally the most remarkable series by Ferdinand Waldmüller (1793-1865), including a portrait of Fürst André Rasumoffski, an undoubted masterpiece. What a masterful aristocrat, with his keen old eyes, thin lips and nervous hands!

Among the more modern painters Hans von Marées was a most unequal painter, with flashes of greatness, as in the *Jünglinge unter Orangenbäumen*, like a Puvis, but more frank and vigorous.

The best of A. Feuerbach (1829-1880) seem to me his studies and portraits of one noble head of a woman, the sort of type that Rossetti would have fitted to his Procrustean bed, but which the German artist had the dignity to leave uncompressed and untelescoped.

That sadly neglected artist, Otto Scholderer (1834-1902), is represented by an early work *Violinspieler am Fenster*, dated 1861. On the other hand, the overrated and pretentious Böcklin (1827-1901) is as rampant as ever.

As for landscape, it s more difficult to form an estimate, but apparently until quite recent years German artists have shown little real understanding of it, varying their efforts from the "heaving of impossible mountains into the encumbered sky" to the copying of details in a prosaic and unintelligent manner. Karl Rottmann's (1798-1850) views of Italy are romantic without being preposterous, and Kaspar Friedrich (1774-1840) has a *Seestudie* that might have been painted yesterday by the most outrageous "secessionist."

Of Lenbach and Menzel, greatest of all, it is unnecessary to speak, as their merits have been acknowledged, though tardily.

B. S.

FRIEDRICH TIECK. By Edmund Hildebrandt. Karl W. Hiersemann, Leipzig. 8 marks.

THE purpose of this book is to estimate the importance of a sculptor whose reputation has suffered from wild enthusiasm at the beginning of the nineteenth century and unreasoned contempt at the end. Friedrich Tieck was born in 1776 at Berlin, two years after Louis XVI had ascended the throne of France, a period when simplicity in art was a new thing and classicism regarded as the only road to salvation. In French art Louis David was absolute dictator, and it was to study under him that Tieck come to Paris in 1798. He returned to Germany a pioneer of the new school which, based on a whole-hearted reverence for the antique, was to flourish right through the century. With the later stages of the movement many readers of the book will be only too familiar, but Herr Hildebrandt points out that Tieck, though an almost forgotten name to-day, was responsible for some vital work, and by no means succumbed to that servile imitation of the Greeks and Romans which obsessed his followers.

MISCELLANEOUS

ARUNDEL CLUB. Third year. 1906. Robert Ross, secretary, 15, Vicarage Gardens, W.

TWENTY large photogravures of important works of art that have not been previously reproduced in any worthy form make a generous reward for those who subscribe a guinea to this admirable society, and we are glad to see that its first portfolio is already out of print. Besides much that is of importance to students, the portfolio contains several little known examples of the great masters which are in the highest degree attractive and interesting. Among these a life-size portrait of the duchess of Alba, by her lover, Goya, a vast landscape by Richard Wilson, a charming picture of two babies in bed by Jordaens, a masterly decorative panel by Watteau, unusual both in

style and treatment, a noble portrait of a man ascribed to Titian, a small example of Reynolds and a large one of Rubens, with the *Calabaças* of Velazquez, which was reproduced in the December BURLINGTON, are the most prominent. The royal collections of England and Portugal have contributed some of their less known treasures. Among the Italians Bartolommeo Montagna and Filippino are well represented; among the Flemings, Herri Met de Bles and others. The most interesting of these Flemish works is the triptych belonging to Lady Theodora Guest, variously attributed to Memling and Rogier Van der Weyden. Judging from the photograph, the latter name seems the more possible. A connecting link with the past is formed by the reproduction of the *St. Peter Enthroned* in the cathedral at Viseu, the masterpiece of the painter known as Gran Vasco, for this was reproduced in chromolithography many years ago by the Arundel Society, which initiated the good work now being done by its namesake. Those who wish to compare the work of these two associations have now an opportunity of doing so, since the Arundel Society drawings have been arranged in a definite series according to locality, in the basement of the National Gallery. The comparison indicates how well for its own day the Arundel Society did its work and more forcibly still how infinitely wider is the field covered by the Arundel Club.

CORREGGIO. By T. Sturge Moore. Duckworth. 7s. 6d. net.

SOME of the great masters have endowed all their work with so much definite personality, that even the merest hack writer cannot go very far astray in describing it. Correggio is not one of these. Although his work is personal enough, we are often baffled by seeming incongruities between his lively graces and the themes, made serious to us by a thousand associations, upon which they are employed. In his ingenious effort to reconcile these incongruities, Mr. Moore says much that is valuable and illuminating on the art of the sixteenth and seventeenth centuries, and if his originality fails of due recognition it will be for reasons quite outside the intellectual faculty displayed in his book. To not a few some obvious verbal errors will be a source of suspicion, to many its discursiveness may seem irrelevance or confusion, while few, if any, can avoid regretting its temper on personal matters; most of all, perhaps, in the tone adopted towards the learned director of the Uffizi. Yet in spite of these defects, which are really not so serious as they sound, the varied suggestiveness of the book places it quite outside the ordinary artistic biographies, and few volumes on Italian art have recently appeared that contain half so much real thought and novelty.

EVELYN'S SCULPTURA. With the Unpublished Second Part. Edited by C. F. Bell. Oxford: Clarendon Press. 5s. net.

A VOLUME of some interest apart from its authorship, though it is a typical piece of seventeenth century writing, and therefore the work of a period which had neither the reflection of the great uprising of the arts which had gone before, nor any foretaste of the revolution in them which was to take place a hundred years later. While architecture was still a living art, the spirit of the time, so far as painting was concerned, was one of dusty dilettantism, and John Evelyn was no rebel. His purpose was honourable, and his dry, curious scholarship gives the book a certain literary value; but the part of it which would really be of use to a serious student was just that which he published in a hopelessly cryptic form, or never published at all. The Second Part has only recently been found in manuscript in the library of the Royal Society. It is a translation of that portion of Abraham's Bosse's famous work which deals with the making of a press and the printing of engravings; and the translation indicates that Evelyn's wide knowledge included more practical acquaintance with workshops than we might expect. He was not equipped with all the devices of modern copperplate printers, but so far as contemporary knowledge went he explains the process wonderfully. There is much on which we might comment did space permit, but we can only say that both the editing and the form of the reprint are beyond all praise. Typography, paper, binding, and illustrations are also excellent, while the book will have a permanent interest for lovers of engraving from the fact that it contains the earliest announcement (absurdly vague though it is) of the process of mezzotint, and also one of the earliest examples of it—namely a piece of Prince Rupert's *Great Executioner*, which in its splendid vigour remains almost unsurpassed.

VERSES BY CHRISTINA ROSSETTI, REPRINTED FROM G. POLIDORI'S EDITION OF 1847. EDITED BY G. D. SYMON. ERAGNY PRESS, The Brook, Hammersmith. 21s. net.

TO collectors of Rossetti literature this book should make a special appeal, for it contains twelve poems that have never appeared since they were printed by Polidori at his private press in 1847. Poems written by a girl between the ages of twelve and sixteen are not usually worth the honour of print, but the case is altered when the poetess is Christina Rossetti, and the work so remarkable as that contained in these pages. It is fitting that the reprint should come from Mr. Pissarro's press, which has done so much to sustain the tradition of fine printing that was initiated by the Preraphaelite movement. The volume is produced with all the dainty charm we associate with the Eragny

press, and the cover paper is an exquisite example of the colour printing for which Mr. Pissarro has recently won high honour at Milan.

FIVE ITALIAN SHRINES. By W. G. Waters. London: Murray, 1906. Pp. viii, 164, 12s. net.

IN spite of its history, which can be skipped, 'Five Italian Shrines' should find a ready sale during the Christmas season. Mr. Waters says in his introduction that 'in spite of the pessimist impressions produced by the sight of the crowds of listless, weary wayfarers who cumber the routes in high season, there must be many still who travel with the true aim.' For them he has written this little book with its four photogravures and sixteen half-tone plates of the five 'shrines,' and in addition half-tone plates of the door of the baptistery at Parma and of panels of the pulpits in the baptistery of Pisa, the cathedral of Siena, and S. Andrew's, Pistoia. In an introduction, of some length, Mr. Waters deals in a popular way with early Tuscan sculpture and sculptors; and this is followed by an equally popular description of the shrines of St. Augustine at Pavia, St. Dominic at Bologna, St. Peter Martyr at Milan, and St. Donatus at Arezzo, and of the so-called tabernacle of Or S. Michele, in Florence. Mr. Waters gives a certain amount of history in connexion with each of the shrines; it is only necessary to say that much of it has to do with highly controverted religious questions to suggest that the author's *dicta* will not be universally accepted. We have noted a few errors. The hermits of St. Augustine, for instance, were not abolished in 1799—as a matter of fact they have several houses in England and Ireland at the present moment; the Lateran canons are not Benedictines as the index seems to imply; and the 'compagnia di S. Michele' in Florence, to which Boccaccio belonged, was a confraternity and not a religious order. E. B.

CATALOGUES, PRINTS, ETC.

FROM Paris comes an elegant illustrated catalogue of the 'Exposition Retrospective des Aquarelles et Dessins des Maîtres Anglais des XVIIIe et XIXe siècles,' which is now open at the 'Galeries Shirleys,' 9, Boulevard Malesherbes. Mr. P. M. Turner contributes an able critical and historical note on the collection, which comprises interesting works by Constable, Rowlandson, Cotman and other representative masters of the school. The reproductions are good, and the note altogether is much more complete and scholarly than such things are apt to be. The catalogue of the Bristol Art Gallery is also to hand, compiled by the superintendent, Mr. Richard Quick. The pictures have been arranged in order of acquisition, which makes reference difficult and is without any particular significance. Martin Breslauer, of Berlin, sends his second list of autographs and historical documents. These include several important manuscripts of the Reformation period. From Munich come Ludwig Rosenthal's list of portraits of musical and theatrical celebrities and F. Bruckmann's small illustrated catalogue of his excellent photographic reproductions. The Report of the Board of Education for the year 1905-6 has also been sent us. It contains important statistics of State-aided art education throughout the country. *Who's Who* for 1907 seems more complete and more indispensable than ever, and contrives successfully to blend instruction with amusement. We have also received from Messrs. Frost and Reed a large mezzotint of Miss Margaret Collyer's picture, *Scottie and Khaki*; and from Mr. Elkin Mathews a copy of his admirable London Almanack for 1907. Finally, from Messrs. Gill and Reigate, of Oxford Street, comes a reproduction of a fine old Chippendale chiming grandfather clock, which was presented to the King of Norway on his coronation as a gift from citizens of London.

RECENT ART PUBLICATIONS*

ART HISTORY.

MICHEL (A., editor). Histoire de l'Art depuis les premiers temps chrétiens. Tome II: Formation et évolution de l'Art gothique. (12×8) Paris (Colin), 15fr.

SCHMID (M.) Kunstgeschichte des XIX. Jahrhunderts. (10×7) Leipzig (Seemann). 600 illustrations, some in colour.

MARCAIS (G.). L'Art en Algérie. (10×6) Alger (Impr.-coloniale), Paris (Roger), 2fr. Algerian Art from Classical times, published in connection with the Marseilles Colonial Exhibition. 160 pp. illustrated.

LETHABY (W. R.). Westminster Abbey and the King's Crafts. men. (9×6) London (Duckworth), 12s. 6d. net. Illustrated.

TOPOGRAPHY.

WEESE (A). München: eine Anregung zum Sehen. (10×7) Leipzig (Seemann's 'Berühmte Kunststätten'), 4m. 160 illustrations.

CAPASSO (B.). Napoli greco-romana, esposta nella topografia e nella vita. (8×6) Naples (Società di Storia patria.) Plates.

MOLMENTI (P.). Venice. Its individual growth from the earliest beginnings to the fall of the Republic. Translated by Horatio F. Brown. 2 vols. (8×6) London (Murray), 21s. net. Illustrated.

VINCENT (J. E.). Highways and byways in Berkshire. Illustrations by F. L. Griggs. (8×5) London; New York (Macmillan), 6s.

BIOGRAPHICAL WORKS.

KÜHNEL (E.). Francesco Botticini. (12×8) Strasburg (Heitz), 7m. 15 plates.

MICHEL (A.) François Boucher. (15×12) Paris (Pizza). 200fr. 63 photogravures, some in colour. Over 300 including catalogues of the artist's work.

GASSIES (J.-G.). Le Vieux Barbizon, souvenirs de jeunesse d'un paysagiste, 1852-75. Préface de G. Lafenestre. (8×5) Paris (Hachette), 4fr. 10 plates.

ROOSES (M.). Jordaens, sa vie et ses œuvres. (13×10) Paris (Flammarion), 55frs. 33 plates and 140 text illustrations.

*Sizes (height×width) in inches.

BARRINGTON (Mrs. R.). The life, letters and work of Frederic Leighton. (10×7). London (Allen). 42s. net. 140 illustrations, including 18 in colour.

BAILY (J. T. H.). George Morland. A biographical essay. (11×9) London ('Connoisseur' extra number), 5s. Copiously illustrated.

LAWTON (F.). The life and work of Auguste Rodin. (9×5) London (Unwin), 15s. net. Plates.

COXHEAD (A. C.). Thomas Stothard, R.A., an illustrated monograph. (9×6) London (Bullen), 16s. net.

HILDEBRANDT (E.). Friedrich Tieck, ein Beitrag zur deutschen Kunstgeschichte im Zeitalter Goethes und der Romantik. (11×7) Leipzig (Hiersemann). 10 plates.

BERUETE (A. de). Velazquez. (10×7) London (Methuen), 10s. 6d. net. Translated from the French ; 94 plates.

WEDGWOOD (J.). Correspondence, 1781-1794. With an appendix containing some letters on canals and Bentley's pamphlet on inland navigation. (9×6) (Edited by Lady Farrer.) London (Printed for private circulation). 312 pp.

ARCHITECTURE.

RUDY (C.). The cathedrals of Northern Spain. (8×6) London (Werner Laurie), 6s. net. Illustrated.

LAMBERT AND STAHL. Alt-Stuttgarts Baukunst. (14×11) Stuttgart (Wittwer). 60 plates.

GURLITT (C.). Historische Städtebilder, IX. Lüttich. (19×13) Berlin (Wasmuth). Liége. 29 phototype plates, plans, etc.

PAINTING.

VENTURI (A.). Storia dell' Arte italiana. V. La Pittura del trecento e le sue origini. (10×7) Milan (Hoepli), l. 30. 818 illustrns.

Album de Planches de l'Exposition de Maitres Hollandais du XVIIe siècle, organisée à l'occasion du tercentenaire de Rembrandt, 1906. (13×10) Amsterdam (F. Muiler). 49 plates with catalogue.

GROSSMANN (K.). Der Gemäldezyklus der Galerie der Maria von Medici von P. P. Rubens. (12×8) Strasburg (Heitz), 8m. 9 plates.

HUNT (W. H.). Oxford Union Society. The Story of the Painting of the pictures on the walls and the decorations on the ceiling of the old Debating Hall (now the Library) in 1857-9. [Preface by C. J. Holmes.] (15×11) Oxford (Union Society), London (Frowde), 10s. 6d. net. 12 plates.

ENGRAVING.

HAYDEN (A.). Chats on Old Prints. (8×5) London (Unwin), 5s. net. 73 plates, 1 in colour.

THEOBALD (H. S.). Crome's Etchings: a catalogue and an appreciation, with some account of his paintings. (9×6) London (Macmillan), 10s. 6d. net.

CLOUZOT (H.). Antoine Jacquard et les graveurs poitevins au XVIIe siècle. (9×6) Paris (Leclerc). Reprint of an article from the 'Bulletin du Bibliophile.' 32 pp. 1 plate.

EVELYN (J.). Sculptura, with the unpublished Second Part. Edited by C. F. Bell. (8×5) Oxford (Clarendon Press), 5s. net.

CERAMICS.

BURTON (W.). Porcelain, a sketch of its nature, art, and manufacture. (9×5) London (Cassell), 7s. 6d. net. 50 plates.

RHEAD (G. W. and F. A.). Staffordshire Pots and Potters. (10×7) London (Hutchinson), 21s. net. Illustrations, 4 in colour.

VALENTINER (W. R.). Sammlungen des Herrn A. Beit in London : Spanisch-Maurische Fayencen. (9×5) London (privately printed). 56 pp.

MISCELLANEOUS.

THOMSON (W. G.). A History of Tapestry from the earliest times until the present day. (12×8) London (Hodder & Stoughton), 42s. net. Over 100 plates.

EVANS (Rev. J. T.). The Church Plate of Gloucestershire. (10×6) Gloucester (Bristol and Gloucester Archæological Society). 22 plates.

WATERS (W. G.). Five Italian Shrines. An account of the monumental tombs of St. Augustine at Pavia, St. Dominic at Bologna, St. Peter Martyr at Milan, St. Donato at Arezzo, and of Orcagna's Tabernacolo at Florence. With a prefatory essay on Tuscan Sculpture. (9×7) London (Murray), 12s. net. Illustrated.

CARLIER DE LANTSHEERE (A.). Les Dentelles à la Main. Dentelles aux fuseaux, à l'aiguille, à points mélangés. (16×12) Paris (Lib. des Arts décoratifs), 90 fr. 135 plates, and descriptive text, in portfolio.

LIVERPOOL (Public Library). Ex bibliotheca H. F. Hornby. Catalogue of the art library bequeathed by H. F. Hornby, Esq., of Liverpool, to the Free Public Library of the city. Compiled by H. E. Curran and C. Robertson. (10×7) Liverpool (Library, Museum, and Arts Committee). 600 pp.

SMITH (A. H.). A catalogue of the Sculptures of the Parthenon in the British Museum. (7 × 5) London (British Museum), 1s. Illustrated.

BACHMANN (A.). Le Violon (lutherie, œuvres, biographies). (10 × 6) Paris (Fischbacher). Illustrated.

BOOKS RECEIVED

FRIEDRICH TIECK. Edmund Hildebrandt. W. Hiersemann. 8 mks.

SAMMLUNG F. SARRE, Erzeugnisse Islamischer Kunst. Teil I. Metall. W. Hiersemann. 12 mks.

VELAZQUEZ. A. de Beruete. Methuen. 10s. 6d. net.

THE ROYAL ACADEMY EXHIBITORS, 1769-1904. Vol. VII. Sacco to Tofano. Algernon Graves, F.S.A. Henry Graves & Co. 42s. net.

EIGHTEENTH CENTURY COLOUR PRINTS. Julia Frankau. Macmillan & Co. 7s. 6d. net.

FATHER FELIX'S CHRONICLES. Nora Chesson. T. Fisher Unwin. 6s. net.

ETCHINGS OF WILLIAM STRANG, A.R.A. George Newnes. 7s. 6d. net.

MEMORIALS OF OLD SOMERSET. Edited by F. J. Snell, M.A. Bemrose & Sons, Ltd. 15s. net.

STATISTICS OF PUBLIC EDUCATION IN ENGLAND AND WALES, 1904-6. Board of Education. 2s. 5½d.

OXFORD. H. J. L. J. Massé, M.A. The Langham Series. Siegle, Hill & Co. 1s. 6d. net.

HOKUSAI. Edward F. Strange, M.J.S. The Langham Series. Siegle, Hill & Co. 1s. 6d. net.

PORCELAIN. A sketch of its nature, art and manufacture. William Burton, F.C.S. Cassell & Co. 7s. 6d. net.

THE EDWARDIAN INVENTORIES FOR HUNTINGDONSHIRE. Edited by Mrs. S. C. Lomas from transcripts by T. Craib. Longmans, Green & Co. 10s.

FIVE ITALIAN SHRINES. W. G. Waters. John Murray. 12s. net.

WHO'S WHO, 1907. A. & C. Black. 10s. net.

WHO'S WHO YEAR-BOOK, 1907. A. & C. Black. 1s.

STAFFORDSHIRE POTS AND POTTERY. G. Woolliscroft Rhead, R.E., and Frederick Alfred Rhead. Hutchinson & Co. £1 1s. net.

COSTUME : FANCIFUL, HISTORICAL AND THEATRICAL. Mrs. Aria. Macmillan. 10s. 6d. net.

BIRKET FOSTER. H. M. Cundall, I.S.O., F.S.A. A. & C Black. 20s. net.

THE THAMES FROM CHELSEA TO THE NORE. T. R. Way & W. G. Bell. John Lane. 42s. net.

ARUNDEL CLUB PORTFOLIO, 1906. Third Year's Publication. Arundel Club. Secretary, Robert Ross, 15, Vicarage Gardens, Kensington, W.

HOUSES AND GARDENS. M. H. Baillie Scott. George Newnes. 31s. 6d. net.

ENGLISH ILLUSTRATION. 'The Sixties,' 1857-70. Gleeson White. Constable. 12s. 6d. net.

WITH BYRON IN ITALY. Anna B. McMahan. Fisher Unwin. 5s. net.

KUNSTGESCHICHTLICHE MONOGRAPHIEN IV. Das Geheimnis der Medicigraeber Michel Angelos. Ernst Steinmann. W. Hiersemann. 12 mks.

REPORT OF THE BOARD OF EDUCATION FOR THE YEAR 1905-6. 5½d.

ENGRAVINGS, MAGAZINES, &c., RECEIVED.

Revue de l'Art Chrétien, Lille. L'Arte, Rome. Die Kunst, Munich. La Rassegna Nazionale, Florence. Durendal, Brussels. Onze Kunst, Amsterdam. Repertorium für Kunstwissenschaft, Berlin. La Chronique des Arts et de la Curiosité, Paris. The Laresol Review, The Fortnightly Review, The Nineteenth Century and After, The Contemporary Review, The National Review, The Monthly Review.

CALENDARIUM LONDINENSE FOR THE YEAR 1907. Etched and printed by W. Monk, The Gables, Amersham. W. Monk & Elkin Mathews.

It has been an open secret among art-lovers that three Philadelphia collectors, Wm. L. Elkins, John G. Johnson, and P. A. B. Widener, were planning some day to consolidate their pictures as a civic gallery. Through an indiscretion of the press, it appears, this generous intention has become prematurely public, and discussion of the museum that is to be is thus in order. In brief, it will be of the same rank as European museums of the second class. It will be fairly on a par with the Cassel gallery, for instance, or with that of Glasgow, while being more comprehensive than either.

Of the 1,400 pictures, two-thirds are earlier than the XIX century. The representation of the Flemish school and of the Dutch is of fine quality and remarkably complete. Italy will be exemplified in more eclectic fashion, but by many important canvases. Spain will be in the same position. English art of the eighteenth century, besides the landscapists from Gainsborough and Wilson to Turner, will be splendidly in evidence. The modern French display will be deficient only in the classical school. French painting prior to 1800 will be the weakest portion, but even here are to be recorded interesting examples of the primitives, Clouet, and a remarkable Watteau. Early German painting is adequately represented, though most of the attributions to Dürer and Holbein—including intrinsically excellent items—are questionable. Lenbach and Böcklin stand almost alone on the nineteenth century list. In the modern Dutch school we have to note fine examples of the Marises, Israels, and Mauve. Modern English and American painting alone have had no charms for these three enthusiastic collectors.

Enough has been said to show that this museum will gain an importance from its representative character beyond that which it claims from the high average quality of the pictures. To many it may seem that the parallel with the galleries of Glasgow and Cassel is too modest. In any case, a brief enumeration of a few of the finest pictures will show that, so far as painting is concerned, the Philadelphia Museum will easily head the American list. One need only recall Hubert van Eyck's *St. Francis receiving the Stigmata*, Jan van Eyck's portrait, Memling's *St. Christopher*, Mantegna's *Adoration of the Magi*, the early Giambellini, the extraordinary early copy of Leonardo's *Leda*, *The Burial of the Virgin* by Fra Angelico, Fra Bartolommeo's *Adam and Eve*—one need only recall these scattered items from the Johnson collection to realise the value of the future collection from the point of view both of aesthetics and of art history. One hesitates whether to illustrate from the Dutch little masters, including Teniers, the Ostades, Steen, Terburg, de Hooghe, Vermeer of Delft, besides such excellent minor painters as Camphuysen Duck, Sweerts, Kalf, etc.; or to put forward the dozen Rembrandts, which include a number of interesting small studies, four or five portraits of importance, mostly of his middle period, besides the uniquely lovely composition *The Finding of the Infant Moses*. Possibly a better selection would be the two early works by Velazquez—a signed study for the *Borachos* and *The Satyr and the Traveller*, the five or six Goyas, and two fine Grecos. Archaeologists would perhaps fix upon such rarities as Bartholomaeus Rubeus (Bermejo), and other Spanish primitives. The present writer must content himself by such citations as show that all three collections have been made in disregard of the undue pretensions both of Barbizon and of the Institute. Let us note such a delectable alphabetical sequence as Bonington, Callcott, Constable, Cotman, the Cromes, Gainsborough, Turner, and Wilson, or, on the French list, such instructive entries as Bastien Lepage, *The Annunciation to the Shepherds*, Daumier, Degas, in several phases, Manet, *The Dead Toreador*, Puvis, several finished studies for his large decorations, and Monet with his precursor Monticelli. Naturally there are Corot, Millet, Diaz and the rest in abundance. More specifically, Mr. Widener has a rarely beautiful Corot interior in *The Atelier*, and a Rousseau *Sunset, Forest of Fontainebleau* of unusual size and of great solemnity.

It would be easy and pleasant to extend these reflections, but other matters call for space, and it must suffice to say that this new museum will in the painting of France since 1830 excel all galleries except those of Paris, in the painting of the Low Countries will fall but little below the National Gallery, and in the Italian schools will compare with the better class of European provincial museums. Unlike these last, this potential gallery is in rapid growth. All three collectors are actively buying, and by the time the consolidation is made, there will be much more to tell than has been here briefly indicated.

A detail, but an important one, remains to be adjusted before Philadelphia comes into possession of this remarkable gallery. A site and a building must be provided. These collectors will hardly bequeath their pictures unless they are assured that the museum building will be worthy of its contents. It is assumed that the city will allot the first, in Fairmount Park; the second will presumably be left to private generosity. On this score there should be no difficulty. The community that should fail to secure these collections for fear of the cost of housing them would be like a monarch who, because of the expense of setting it, should decline the Kohinoor.

Mr. Roger E. Fry has brought back with him a number of drawings by the old masters. Far the most important of these is a pen sketch by Rembrandt, *Tobias exorcising the Demon from his Wife*—a little marvel of pathos and expressive draughtsmanship. Other fine drawings are a study of hands in sanguine by Watteau, a sheet of costume

studies in bistre by the same master; a village scene by Old Breughel; a water-colour sketch for a classical sacrifice by Jordaens, and a magnificent sketch in Indian ink by Alexander Cozens, strangely anticipatory of the manner of Hokusai. The fine early Holbein recently bought for the Metropolitan Museum has been already reproduced in THE BURLINGTON MAGAZINE for October last. Another acquisition of note is the large canvas of Van Dyck's Genoese period representing a sea-god with an attendant triton. It is a superb bit of flesh-painting and of baroque sentiment of the romantic type.

Recent acquisitions at the Metropolitan Museum have been of so varied a sort that only a suggestive list can be given. Most welcome perhaps, is the beginning of a collection of small bronzes, American and English. The annual purchases include capital sculptures by Roth, Miss Hyatt, and Proctor; two of McNeil's excellent Indian pieces, one of Miss Vonnoh's charming figurines, besides specimens of the smaller work of Gutzon-Borglum, Ruskin, and of the late Paul Nocquet. And there are the little bronzes of English make: *Eve* by Thomas Brock; *The Sluggard*, and *Needless Alarms*, by Lord Leighton; *Tragedy and Comedy*, and *Perseus*, by Alfred Gilbert; *Spring*, *Age of Innocence*, by Alfred Drury, and *Peace*, by E. Onslow Ford.

It is consonant with the new policy of the museum that acquisition in the industrial arts should predominate. One may note such items as ninety-five pieces of European porcelain of miscellaneous manufacture, and one-hundred and eighty-eight pieces of old pewter, not to mention numerous articles of furniture, textiles, laces, etc. Apropos of these matters a new gallery containing furniture and specimens of wood carving has been opened off the great entrance hall, and that impossible interior has been measurably redeemed from its level of a *campo sauto*, by stretching the tapestries, which are after Rubens' designs, on the walls.

The department of painting has been somewhat in abeyance during Mr. May's absence, but presumably he will have interesting matter to show on his return. Meantime the museum has let a superlative Copley go to a private collector at a low price, though none hang on its walls, and has accepted in W. M. Chase's postery *Carmencita* a far poorer example of that painter than it already possessed. To be sure, the giver was that accomplished amateur Sir William van Horne, whose *flair* is usually infallible. But what are museums for if not to correct the slips that even the best amateurs make when they nod? Mr. Chase, for his own satisfaction, might well ask to exchange his Spanish dancer for one of those really divine combinations of lustrous codfish and copper pots that he has been painting of late.

In the classical department, the chief acquisitions have been an Attic funerary *stele* of the fourth century, mere stonecutter's work but instinct with the spirit of the time, and a number of pieces of Hellenic jewellery. Most remarkable is a necklace, of the familiar collar-with-pendants type. It presents the usual arrangements of tiers of small amphoras with two rows of six petalled rosettes, but the workmanship is of unusual fineness and an interpolated row of tiny griffin's heads, handwrought, is an unusual feature. The proximity of this authentic Greek goldsmithery is unkind to certain pieces hailing from Ollia which it is to be hoped the museum may take heart to remove or label as modern. A gold diadem in *repoussé* with a central design of Bacchus and Ariadne and acanthus scrolls is also worthy of mention. These two important pieces, with a finger ring, a pair of earrings, a number of gold beads, and seven rosettes in the form of flowers, are of the fourth century, and are said to have come from a single grave.

Mr. J. P. Morgan has lent a number of his finest illuminated manuscripts to the library of Columbia University, where they have been attractively arranged and labelled by Vladimir Simkhovitch. In all there are some forty examples ranging from the eighth to the sixteenth century. The French group is the strongest, but the dozen Italian items contain fifteenth-century examples of fine quality—mostly Lombard—which should afford excellent hunting for the curious in attributions. Mr. Simkhovitch is prepared to prove that a battered breviary of fine workmanship is by the masters of the famous Grimani breviary. He has given his reasons, which seem excellent, in a daily journal, and briefly, but promises to return to the subject with demonstrative proof. If the case be made out, Mr. Morgan is to be congratulated upon a remarkable 'find,' for the manuscript is of obscure *provenance* and cost no great price. Mr. Simkhovitch has also identified as the work of Gerard of Ghent, one of the Grimani masters, a Book of Hours of pocket size.

The Boston Museum of the Fine Arts is shortly to receive a large deferred bequest from the estate of its first president, the late Martin Brimmer. Details are lacking, but there are assurances that, with the exception of the H. L. Pierre fund, this will be the largest gift ever received by the museum. By Mr. Brimmer's will there have been bequeathed to Boston seventeen paintings and drawings, three tapestries, and a number of miscellaneous objects of art. The paintings include John Crome, Constable, and Burne Jones, *Le Chant d'Amour*. The American school is represented by sterling examples of Copley, Mrs. Skinner, and of Gilbert Stuart, Councillor Dunn, besides the late W. M. Hunt's *Marguerite*, and *The Sphinx and Fisherman* and *Aljium*, by Elihu Vedder. Better known than these are the Brimmer Millets, which have been

frequently exhibited—three important paintings, *The Reapers*, *Washerwomen*, and the *Knitting Lesson*; two pastels, if anything finer—*The Buckwheat Harvest* and *The Coming Storm*, besides the original charcoal sketch for the *Reapers*. In the number and quality of its Millets the Boston Museum already need hardly envy the Louvre, and if certain generous intentions at present only inferential are realised, it will some day become absolutely the best place to study the greatest of the painters of Barbizon.

As the successful loan exhibition of colonial silver closes the Boston Museum is planning a comprehensive show of Japanese swordguards, from its own store of something like a thousand and from such fine examples as it can borrow. It is hardly necessary to explain the desirability of a complete representation of the finest sort of Japanese metal work. It has been justly suggested also that the exhibition will cast an interesting sidelight on the subject of painting, the *tsuba* masters being frequently an echo of the great painters. There is hope also that a catalogue amounting to a handbook of the subject will be prepared and offered at subscription. Such a work would be most useful, for our numerous collectors are practically without guidance except such as is furnished by the eye or by casual Japanese friends. Brinkmann's book is excellent, but no single work contains any number of really representative reproductions.[1] The Boston Exhibition will surprise those who do not know how enthusiastically these slabs of chased, incrusted, or incised metal have been sought by our collectors. Of the well-known examples owned by Gillot, Hayashi, Bing, and the Goncourts, a considerable number have crossed the Atlantic.

F. J. M.

The art season in New York opened this year rather later than usual. It can scarcely be said to have got well under way before the opening of the seventeenth annual exhibition of the New York Water Colour Club on the 10th of November. Before November there was little of note beyond one or two exhibitions in October, the J. Pierpont Morgan collection of manuscripts at the Columbia university library and the Sir Seymour Haden exhibition at the Keppel gallery. Throughout the entire month of November there was no important public sale.

The exhibition of the New York Water Colour Club was the first as usual of the regular annual art shows. Its array of three hundred and sixty-one pictures in the American Fine Arts Building, No. 215, West Fifty-seventh Street, showed no advance upon previous exhibitions. The average was monotonously mediocre. The habit prevailed, as in previous exhibitions, of making water colour give the effect of oil or pastel or lithograph. Work that exploited the natural and characteristic qualities of the medium was extremely rare. There were very few pure wash drawings, and examples that revealed transparent colour or deftness of touch were still rarer. These virtues were sacrificed to the fashionable methods of blotting and rubbing the colour, or mixing it with pastel, methods which are legitimate when used in moderation, but when employed so generally as in this case seem only an evasion of the proper difficulties of the medium. A series of New England coast scenes by Childe Hassam were unsurpassed in the exhibition for boldness of touch, liveliness of colour, and directness in conveying a vivid and authentic impression. Other interesting seascapes and landscapes were by George Wharton Edwards, Charles H. Woodbury, Fred Wagner, Charles Warren Eaton, Addison T. Millar, Charles Austin Needham, Albert Prentice Button, and Adelaide Deming. The figure pieces were fewer than the landscapes, and of lower average achievement. The *Coppersmiths*, by M. Petersen, received the Beal prize for the most meritorious water colour in the exhibition. This picture of the interior of a workshop was far from impeccable in drawing, lighting, and values. Crowded park scenes by Alfred Feinberg and Marianna Sloan showed cleverly noted scenes of town life. The *Spanish Fair* by F. Luis Mora had a vivacious swagger that tried, but failed, to rise above its technical inaccuracies. Other figure pieces that deserve mention were by Helen M. Turner, Elmer MacRae, Alethea Hill Platt, Mathilde de Cordoba, and Alice Schille.

The most interesting exhibition of the month was the retrospective exhibition of works by William M. Chase at the New York school of art, No. 2237, Broadway. The thirty-three pictures brought together here included examples of his work during the last twenty years in portraiture, landscape, and still life. This was a larger collection of Mr. Chase's work than has been put on exhibition for some years, and it represented fully the variety of his output and his artistic development. The curiosity of the exhibition was the portrait of Whistler, painted in 1885, which Whistler first approved of, but later, as a result of personal pique, declared an outrageous lampoon. The portraits till within the last six or eight years show strong influences of Whistler and Alfred Stevens. With the disappearance of these influences in his later portraiture, Mr. Chase seems to have lost much that was distinctive in his art. His later portraits fall curiously below his earlier work both in spirit and in technique.

As the month progressed the dealers kept falling into line with exhibitions showing a considerable

[1] Jacoby's 'Japanische Schwertzieraten' (Hiersemann, Leipzig, 1904), may be safely recommended. See THE BURLINGTON MAGAZINE, May, 1904.—ED.

variety of artistic interest. One of the earliest was perhaps the most important American contribution to the celebration of the Rembrandt tercentenary—an exhibition at the Keppel gallery of Rembrandt etchings, dry-points, and drawings. The collection represented in proofs of excellent quality the three great classes of the master's prints, the landscapes, the portraits, and the scriptural pieces. At the Wunderlich galleries some eighty of the Whistler etchings and dry-points from the sale of the royal collection at Windsor Castle, and about eighty others from the collection of the late J. H. Hutchinson were put on exhibition together. A carefully selected retrospective exhibition of American paintings at the new Macbeth galleries, 450, Fifth Avenue, included examples by Whistler, Wyant, Inness, George H. Fuller, Homer Martin, and others. A retrospective exhibition of American works in water colour and pastel at the Montross gallery proved to be more than a rival to the much larger New York Water Club exhibition. An exhibition of early French painting, with some excellent examples of Poussin and Ingres, filled the Ehrich galleries. The modern Dutch school was superbly represented at the Scott and Fowles galleries by a number of canvases from the Alexander Young and J. Staats Forbes collections. Other exhibitions were of landscapes of Arizona by Albert L. Groll and small bronzes of animals by Frederick G. R. Roth at the Schaus galleries, portraits by E. Wyley Grier, an English artist, at the Fishel, Adler, and Schwartz galleries, and a collection of 'art' photographs at the galleries of the prolific Photo-Secession. Charles Scribner's Sons have been showing an interesting collection of fine book-bindings from the libraries of the kings and queens of France, from Francis I to Napoleon III, and of royal personages of the court. The collection includes fine examples of the work of Nicholas and Clovis Eve, Derome, Piqué, Padeloup, and Ruette.

A memorial exhibition of the works of the late Charles Albert Lopez was opened in the rooms of the National Sculpture Society. Mr. Lopez, who was born at Matamoras, Texas, in 1869 and died here last May, held an honoured place among the younger New York sculptors. His most important public commissions were the *Mahomet* for the appellate court house of this city, and the unfinished McKinley monument for Philadelphia. At the National Arts Club, in Gramercy Park, a selection of American paintings from the collection of William T. Evans was put on exhibition in honour of the opening of the new club house. A large number of etchings by the recently deceased Lalauze, chiefly from the S. P. Avery collection, were to be seen at the Lenox library.

The New York Historical Society, which is the possessor of important pictures of the early Dutch and Italian schools, celebrated its one hundred and second anniversary by formally opening its new building at Central Park West and Seventy-sixth Street.

Samuel J. Kitson, the sculptor, died here on the ninth of November at the age of fifty-eight. Mr. Kitson was born in England, studied in Rome, where he became imbued with the religious spirit that characterised his later work, and came to this country in 1878. His works include the Sheridan Monument at Arlington, Va., and the frieze for the Soldiers' and Sailors' Monument at Hartford, Conn.

The Metropolitan Museum of Art put on view in November some important new accessions. The collection of Greek and Roman marbles was enriched by a fragmentary statue of Eirene, which was discovered in 1903 in the grounds of the Villa Patrizi, Rome. It is a replica of the statue in Munich representing Eirene carrying the infant Ploutos, which has been identified as a Roman copy of a lost work by the elder Kephisodotos. The Metropolitan statue is distinctly finer in execution than the much restored Munich statue. The most important of the recently acquired paintings is an early portrait of a young man by Hans Holbein, referred to on a previous page. Another important acquisition is an allegorical painting of Neptune by Van Dyck, originally ascribed to Rubens. This also is probably an early work. The museum has received from Mr. J. Pierpont Morgan permission to bring out a popular edition of the privately printed catalogue of his porcelains, now on loan to the museum. This catalogue, which was prepared by Mr. William M. Laffan, will be particularly welcome to students and connoisseurs. Nearly eleven thousand photographs, covering the art of painting from the beginning of the Christian era to the present day, have been added to the museum library. This collection, in addition to the five thousand photographs of architecture, sculpture, and the minor arts already in the possession of the museum, will go far toward furnishing it with the materials for research which it has sorely needed. These photographs are further supplemented in New York by the A. A. Hopkins collection of some three thousand photographs of Italian works of art, which was deposited with the Lenox library last summer, and a large portion of which is now on public exhibition there.

W. C. Brensberg.



Emery Walker Ph. Sc.

The Two Nymphs

From the picture by Palma Vecchio
In the possession of Mess.rs Dowdeswell.

EDITORIAL ARTICLES

I—THE BUSINESS ASPECT OF THE NATIONAL GALLERY CATALOGUE

NOTHING could better illustrate the interest that is now taken in the National Gallery than the attention which has been devoted by the press to the newly published catalogue. The notes in the *Morning Post* and the detailed criticisms which have appeared in successive numbers of the *Athenaeum* indicate, too, that with the increased interest there has come a corresponding desire for a literary and critical standard worthy of our magnificent gallery and its contents. Before taking it for granted that the officials of the gallery are really to blame for the errors pointed out, it is only fair to consider the circumstances in which the catalogue is produced.

A comparison of previous editions shows that considerable intervals occur between each revision, that the old fashioned typography is rigidly adhered to, and that the printing is emphatically cheap printing. When we consider the size of the catalogue, these peculiarities begin to explain themselves. The catalogue is so bulky that to be produced for a shilling it must be printed in the cheapest possible way—i.e., upon poor paper, from old type or stereo plates, with the smallest possible amount of correction and in the largest possible editions.

If we add to these disadvantages the unsatisfactory state of the catalogue in the past, the interregnum which preceded Sir Charles Holroyd's appointment, and the necessity which followed it of studying our great private collections, we have some explanation why old defects and omissions could not all be remedied at once.

The pointing out of these mistakes is in itself no small service to the authorities. The perfect catalogue at which the nation must aim can only be obtained if all who have special knowledge unite in placing it at the disposal of the gallery. There can be no doubt that such contributions will be acceptable,[1] and that moreover we must regard the present catalogue as produced merely to supply temporary wants, pending the issue of a thoroughly revised edition. Our speculations will already have indicated the direction that revision might well take.

In the first place, since expense is the obstacle, would it not be well to reconsider the whole form of the catalogue? It is already bulky, and must constantly increase in size. Why not then make a clean sweep of old type, and start afresh with a carefully chosen modern fount, gauged to fill the page as in the excellent little modern reprints of standard books or in a Baedeker?

Secondly, the subject-matter could be safely abbreviated as follows:—

(1) By condensing the biographies to a dozen or, at the utmost, twenty lines, but adding to each a list of the best books on the artist. The present catalogue tells the student far less and the layman far more than they respectively need. Bibliographies are already given in some cases, but ought to be given in all.

(2) By condensing the histories and descriptions of individual pictures. These are in many cases absurdly diffuse.

A few pages more could be saved by omitting the useless 'Index' at the beginning and perhaps the references to old engravings.

On the other hand, the pictures of each

[1] We are authorized to request that all who notice mistakes, misprints or omissions in the present edition of the National Gallery Catalogue will communicate them to the Secretary, The National Gallery, Trafalgar Square, S.W.

master should be arranged in chronological order instead of on the present unscholarly system ; while a concise bibliography and a note of the various attributions of each disputed picture should be inserted. The prices paid should be added to the list of purchases at the end. To omit them is to continue a bad tradition, and suggests that there is something to hide.

This reduction in bulk once effected, the rest is comparatively plain sailing. The Stationery Office could afford to keep the type standing and to print comparatively small editions, which could be corrected and completed every year. This would be by far the best plan ; but if stereotype plates are demanded by the Treasury, supplementary pages dealing with new acquisitions could be added each year, and appended to the catalogue until their number warranted the expense of incorporating them. We venture to give prominence to these points because they may easily be overlooked by specialists unversed in the business side of publishing. The information invited on points of scholarship will doubtless be forthcoming from our readers and contributors.

Should the present staff of the gallery be insufficient to deal with the mass of details which revision implies, could not arrangements be made for temporary help from outside, if not for a permanent addition to its strength ? For the former plan at least there is already a precedent. Meanwhile, the mere printing of the words ' under revision ' on the cover of the catalogue would give purchasers fair warning and the Director time to utilize his great opportunity.

II—THE PERILS OF THE WINTER EXHIBITION

The Royal Academy this year has met with a chorus of blame from the critics over the one matter in which, as a rule, its action is held to be blameless. The present Winter Exhibition is attacked because :—

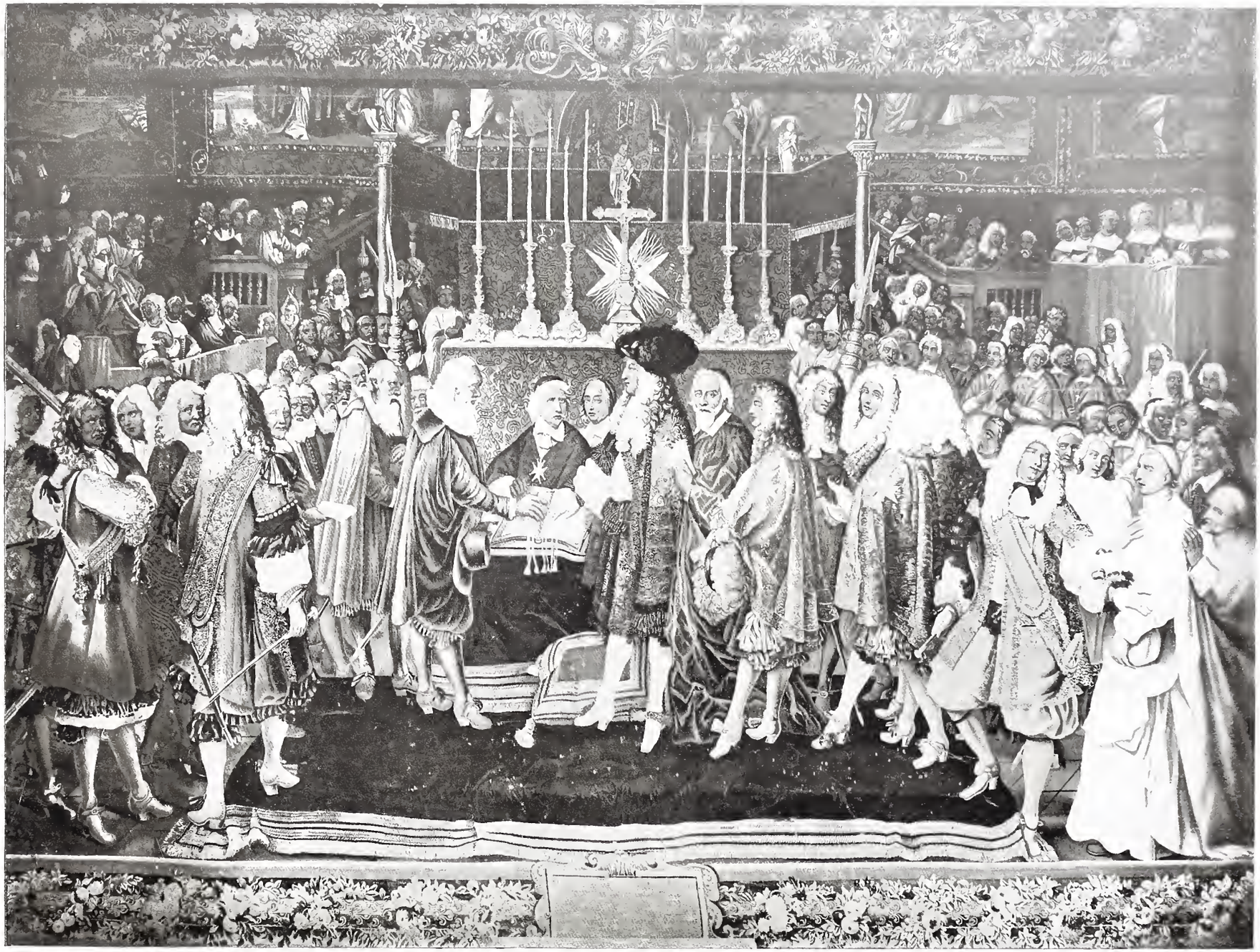
(1) It reveals fewer masterpieces than some of its predecessors ;
(2) Several of the pictures sent are evidently spurious ;
(3) The pictures exhibited are made the open prey for foreign purchasers ;
(4) Such purchases, or rather the fuss made about them, distract attention and patronage from living artists.

With the first three of these charges we need not deal at length. The present exhibition is inferior to some of its predecessors only because those predecessors were quite exceptional. Compared with any other loan exhibition, the works by Reynolds and Gainsborough, the three Rembrandts, the Hals, the Lucidel, the Lawrence, the Steens and the picture ascribed to Holbein would alone be convincing marks of superiority.

Loan exhibitions, too, depend on the generosity of owners. An owner may have one dubious picture among many genuine masterpieces, but to challenge his judgment about it might involve the refusal of all the rest and also spoil the borrower's credit with other collectors.[1] Thirdly, loan exhibitions may expose our wealth in works of art, but if we English cannot afford to keep the things we want, we deserve to lose them.

Those who maintain that the interest taken in Old Masters diverts attention and money from modern painting have more show of reason. Vast sums are paid for Old Masters ; the living artist cannot find purchasers at any price. We have more than once pointed out that many causes

[1] The real mistake lies in giving prominence to undesirable loans. The placing of the landscape attributed to Cuyp, the portrait attributed to Van Dyck and several other poor pictures in Room No. II might be instanced.



THE ALLIANCE GOBELIN. IN THE NATIONAL MUSEUM, ZURICH

combine to produce this tragic result ; one cause, and that an important one, is suggested on another page. It must, however, be doubted whether the rich men who now collect Old Masters would ever collect works by living men if Old Masters were no longer obtainable. They buy, or try to buy, things of established reputation, and that, alas ! is not obtained till a painter is either dead or so old that he cannot annul or dilute the impression made by the good work he has produced.

A young painter, however promising, may not fulfil his early promise ; and therefore his pictures are not absolutely safe investments. As he grows older, his mastery may prove consistent ; if so, he becomes a good investment. When he can produce no more, his work still further increases in value, for both the amount and the quality of it are known. Lastly, when the great collectors have absorbed specimens, he becomes rare as well as famous, and is gathered to the Old Masters.

The collectors who buy the works of the young stand to gain much if only they use their judgment well, and can afford to keep their collections for a reasonable period, till time has transmuted excellence into fame. Still more fortunate is the dealer, for he has the best opportunity of watching the market and need not buy till the moment before the transmutation takes place and prices go up. The great collector comes last and buys only when the market has become stable.

The great collector is thus rarely or never the patron of living artists, and to expect him to become so is to expect a reversal of the ordinary laws of supply and demand. The Royal Academy has been convicted on many counts ; but so far as the Winter Exhibition is concerned the verdict must be 'not proven,' and in our opinion at least it should be 'not guilty.'

THE GOBELIN FACTORY AND SOME OF ITS WORK

BY LADY ST. JOHN

IN a small workshop in a poor quarter of Paris, near the Seine, lived in 1450 one Gehan Gobelin, member of a family then in great repute as dyers at Rheims. Gehan, by dint of much patient experiment, discovered a particularly beautiful fast-coloured crimson dye. His family and his dye works prospered, for towards the end of the century we again find record of the Gobelin dye works—now supplemented by weaving ; and in 1603 the brothers Jean and Phillibert Gobelin, already established in fine buildings in the Faubourg Saint-Marcel, Paris, were joined, by order of King Henri IV, by two Flemish weavers, Marc de Comans and F. de la Planche, and there under royal patronage they inaugurated their tapestry works. This family, however, does not seem to have held in esteem the name under which it became famous, for, as soon as fortune favoured them, the Messieurs Gobelin by purchasing titles and patents of nobility transformed themselves into the Marquis de Brinvilliers, etc., etc.

To this day the dyeing process is carried on under the same roof as the tapestry weaving, and not only is all the wool for the Gobelin looms still dyed and prepared on the premises, but also that required for the Beauvais tapestry and the Savonnerie carpet works. In 1662 Louis XIV, upon the advice of his finance minister, Colbert, created and subsidized a royal

manufactory out of the Gobelins' works, under the title *Manufacture des meubles de la Couronne*.

At this time both the high warp process (on horizontal frame worked perpendicularly from the bottom upward) and the low (on perpendicular frame worked horizontally) were in use there ; the low warp looms being used for the manufacture of smaller pieces of work, screens, coverings for sofas, chairs, etc., while those on the high warp system were employed in the production of large panels, representing figures and intricate designs on a large scale, for which they were found to ensure greater accuracy and regularity of stitch. A skilled workman in full practice on the high warp loom was able to produce about three square yards of tapestry as an average year's work, the low warp weaver producing about a yard more in the same time. Which method has been employed for the production of any given piece of work is easily to be ascertained by touch ; the high warp method gives a somewhat fuller stitch, consequently the work feels firmer, less supple. At the present time only high warp looms are used at the Gobelin factory, those on the other system having been transferred to the Beauvais factory in 1825, many years after their use had been abandoned at the Gobelin.

Owing to the royal finances being in a low state, the Gobelin works were officially considered as closed between the years 1694 and 1699, though a considerable number of weavers continued to work there by royal sanction 'at their own risk and peril.' Since the latter date the manufactory has never been closed, although at the time of the French Revolution it was found almost impossible to continue the work, the number of weavers being reduced from 3,000 to 45. In 1793 Augustin Belle, who was appointed director of the manufactory at that time, ordered the destruction by burning of all pieces illustrative of kingly glory, feudal authority, or, indeed, of any anti-revolutionary subject. Again in 1794, their subject being displeasing to the dominant opinion of the moment, twelve fine panels nearing completion on the looms were destroyed, and in 1796 the State handed over to its creditors 574,000 francs' worth of tapestry. Again, on the representations of some workmen at the factory, the Directoire government in 1797 decided that more profit could be made by abstracting for separate sale the gold and silver with which much of the tapestry was resplendent, than by selling the panels whole ; and for this purpose as many as 184 magnificent hangings were destroyed. A year later, a great sale of Gobelin tapestry was held at the Ministry of Foreign Affairs in Paris, to procure money for the payment of salaries overdue to officials ; so that of the 2,648 tapestry panels catalogued as stored in the Gobelins' manufactory at the end of the reign of Louis XIV (not to mention those produced and added to the store after that date) only about 700 are now in the possession of the French Government. These figures are given on the authority of Monsieur Gerspach, at one time administrator of the factory, who made exhaustive researches as to the location of missing tapestry and has contributed to the literature of the subject a *Répertoire detaillé des tapisseries des Gobelins executées de* 1662 *à* 1892, *etc.*

Connoisseurs class the productions of these looms under four distinct periods: (1) All work executed at this manufactory prior to its establishment as a crown industry in 1662, during which period excellent work was produced exclusively from cartoons designed for the



FLORE ET ZEPHYRE — IN THE FRENCH EMBASSY, ROME



THE CORONATION OF ESTHER. IN THE FRENCH EMBASSY, ROME

purpose by Rubens and most of the great artists of the time. (2) All work produced during the reign of Louis XIV, work of a very high order of merit. The sets of the *History of the King* woven at this time are unsurpassed for beauty of design and workmanship, and amongst other splendid examples of the work during this reign the set entitled *The Triumph of the Gods*, designed by Noel Coypel, and still to be admired in the Mobilier National in Paris, is worthy of special mention. (3) The whole period of eighteenth century work, which as regards both the artistic beauty of the cartoons and their reproduction was worthy of that age of exceptionally brilliant artistic and literary achievement. Towards the end of the century, nevertheless, signs of the approaching decadence of tapestry work began occasionally to be apparent, induced in great measure by the substitution of picture models for specially designed cartoons. Very beautiful to the unlearned beholder, however, are many of the panels made from picture models : such suites as *The History of Esther*, *The History of Mark Antony and Cleopatra*, and *Les Chasses de Louis XV*, though to the eye of an expert they may foreshadow decadence. (4) The period of actual decadence, from the time of the French Revolution throughout the nineteenth century.

French tapestry-lovers claim for the twentieth century a veritable renaissance of the work, and indeed, under the able directorship of M. Guiffrey some very fine work has been done at the Gobelin factory of late years. A beautiful panel was made there some ten years ago for the decoration of the Galerie Mazarin in the National Library at Paris. It was designed by François Ehrmann to illustrate the glory of arts, sciences and literature in France during the period of the Renaissance. The last panel sent out from the factory was exhibited in the Salon of 1905, a *Tribute to Colbert*, made from the design of J. P. Laurens. This piece of work was completed in four years, a wonderful feat when we consider that it is the largest panel woven at the factory for some centuries, measuring about 247 square feet. The largest pieces woven during the reign of Louis XIV measured about twenty-six feet in width by sixteen feet in height.

The first illustration accompanying these notes[1] is of the panel, now best known as the *Alliance Gobelin* which is No. 11, of the set of seventeen for which cartoons were designed by C. Le Brun and F. Van der Meulen to illustrate the principal events in the *History of the King*, Louis XIV. The first panels of this set were woven by high warp process at the factory in the *atelier* of H. Laurent, between 1663 and 1690. The production of the first fourteen panels cost Louis the sum of 166,700 francs. The panel from which this illustration was actually taken, however, was one woven by the low warp method between 1730 and 1736 in the *atelier* of M. Monmerque. It measures five metres seventy-six centimetres in width, by three metres ninety-five centimetres in height. There is some unexplained mystery in the history of this panel. It originally hung in the palace of St. Cloud, but some twenty years previous to the sacking of that royal residence was already adorning the wall of a Florentine palace. Thence it was sold to a private purchaser, who brought it back to Paris. Here it formed part of the collection of M. Dreyfus Gonzales, being at his death in 1896 sold by public auction, and bought for 88,000 francs for the Swiss National Museum at Zurich by Herr (now Sir Henry) Angst, the learned founder and sometime

[1] Plate I, page 278.

director of that institution. This tapestry represents the signing of a treaty of peace between Louis XIV and the delegates of the Swiss cantons in the church of Notre Dame in Paris in the year 1663. The King stands in the centre immediately in front of the altar, with a red plumed hat on his head, his tall figure dominating the scene. He wears a black silk costume embroidered in gold, a mantle of silver tissue, and the Cross of the Order of the Holy Ghost upon his left shoulder. His right hand rests on the book held by Cardinal Barberini and the Jesuit Annat, the King's confessor. Close behind Louis XIV stands his Master of the Ceremonies, then the Duke of Orleans, Prince Condé, and the Duke d'Enghien. From a raised and draped stall on the right, Anne of Austria, Marie Therèse, queen of Louis XIV, the Duchess of Orleans, and their suite watch the proceedings. To the left, with his hand also on the sacred book, stands Burgomeister Waser of Zurich : A. de Grafenried of Berne and the delegates of the other Swiss cantons stand immediately behind him. When each of the Swiss envoys had taken the oath to adhere faithfully to the convention, the king followed suit with the words, 'J'en fais autant.' The costumes of the Swiss delegates, plain and dark coloured, with dark shoulder mantles, as well as their rather rough hair and beards, offer marked contrast to the bewigged magnificence of the French nobles and courtiers. All the figures are portraits of the actual personages who took part in the ceremony. The hangings depicted as decorating the walls of Notre Dame at the time of this magnificent ceremony are specimens of one of the sets of *The Acts of the Apostles* woven at the Gobelin factory, probably in the reign of Henri IV. The border of the *Alliance Gobelin* is formed with remarkable beauty by garlands of flowers, scroll work, fruit and occasional *fleurs de lys*. In the top centre is a crowned globe, from which spring *fleurs de lys* and palm leaves, whilst suspended from it hangs the Cross of the Order of the Holy Ghost. *Fleurs de lys* and LL entwined occur occasionally on the border, while below, in the centre, on a blue scroll in silver letters, are the words : 'Renouvellement de l'Alliance entre la France et les Suisses fait dans l'église de Notre Dame de Paris par le Roy Louis XIV et les Ambassadeurs des XIII. Cantons et leurs Alliés, le XVIII Novembre M.D.C.LXIII.'

The other panels of the *History of the King*—which is, in the opinion of many competent authorities, the most beautiful of the many beautiful tapestry sets which have made the French manufactory world-famed—are descriptive of: 1. The meeting of Louis XIV and Philip IV of Spain to negotiate the wedding of the former with the Infanta Maria Theresa. 2. The audience given by the king to Cardinal Chigi. 3. The king entering Dunkerque after wresting it from the British. 4. The taking of Lille. 5. The marriage of Louis and Maria Theresa. 6. The taking of Dole. 7. The surrender of Marsial in Lorraine. 8. The coronation of Louis XIV. 9. The siege of Douai. 10. Audience given to a Spanish ambassador. 11. Renewal of the Franco-Swiss alliance. 12. Siege of Tournai. 13. Defeat of the Spanish near Bruges. 14. Visit of the king and Colbert to the Gobelin factory. 15. The king instructing Louvois to build the Hôtel des Invalides. 16. Submission of the Doge of Genoa. 17. Baptism of the Dauphin.

Fenailles, in his book 'Tapisserie des Gobelins,' enumerates seven sets of the *History of the King*, comprising in all



VENUS AND VULCAN. — IN THE FRENCH EMBASSY, ROME

eighty-three pieces; of these only fifty-three can now be located.

The three succeeding illustrations show panels that have at different times all adorned one or other of the palaces of the kings of France; they now hang, by permission of its republican rulers, in the Farnese Palace, the French Embassy in Rome. M. Barrère, the present ambassador, being a great patron of the arts, has with much personal interest and trouble—in every case where it has been possible to arrange the light conveniently for tapestry and camera—had photographs taken of the treasures confided to his care, and allowed me to take advantage of the results for the purpose of this article.

The title of the second illustration[2] is *Flore et Zéphyre*. It is one of the set, *The Four Seasons*, the subjects for which were drawn from the decorations of the Château de St. Cloud by Pierre Mignard, adapted to the requirements of tapestry by Baptiste Monnoyer, and woven in the *atelier* of Jean Jans *fils*, about 1686. The very spirit of youth and fair springtime emanates from this dainty panel, endowing all the figures with exquisite grace of movement, as joyfully they seek and gather each perfect blossom or tiny herb for the adornment of this queen of all the flowers. Zephyr also, with all Spring's playfulness, scatters with eager hand the shower of bud and blossom from a horn of plenty upon the golden couch where Flora reclines. The border of this panel is of a soft grey-blue colour, decorated with a graceful flowing design in gold and silver.

It is interesting to remember that this set of *The Four Seasons* passed the test of strict censorship instituted by Louis XIV over all works of art intended for the decoration of the royal residences during the period of Madame de Maintenon's influence over him. To be of the *Garde-meubles du Roy* in those days implied that such work was of a very high order of refinement, as well as beauty.

The third illustration[3] depicts a scene from one of the six hangings descriptive of events in the life of Esther, her coronation by King Ahasuerus. It was woven at the Gobelin manufactory from the design of F. de Troy, about 1739. The colours of this panel are soft and rich, and the grouping of the figures fine, while they stand out boldly from the background. A peculiarly brilliant glow radiates from the centre of the work, lighting up the graceful figure of Esther. Her profile is a beautiful example of the Jewess type at its best: in this the designer has kept to the facts of the story; further, he demands too much of the imagination of the beholder, for this cannot be seriously taken as a correct presentment of the Persia of King Ahasuerus' time, i.e. 485 B.C.

The fourth illustration[4] shows the panel *Venus and Vulcan*, from the design of Boucher, made in the *atelier* of Michel Andrea at the Gobelin factory in 1757. Here the artist, who was accounted pre-eminently a painter of beautiful women, has left to posterity a most splendid example of manly vigour and beauty. Vulcan leans upon an anvil, tendering with suppliant gesture a short sheathed sword for Venus's acceptance. Lovelier figures than those of Venus and her companion it would be difficult to imagine. The scene is laid in a rosy, cloud-formed 'paradise of the gods.' The border of this exquisite panel is a pale gold imitation of a picture frame. There is a very fine *replica* of this hanging in the Musée des Gobelins, woven in 1774 by Cozette.

[2] Plate II, page 281. [3] Plate III, page 284. [4] Plate IV, page 288.

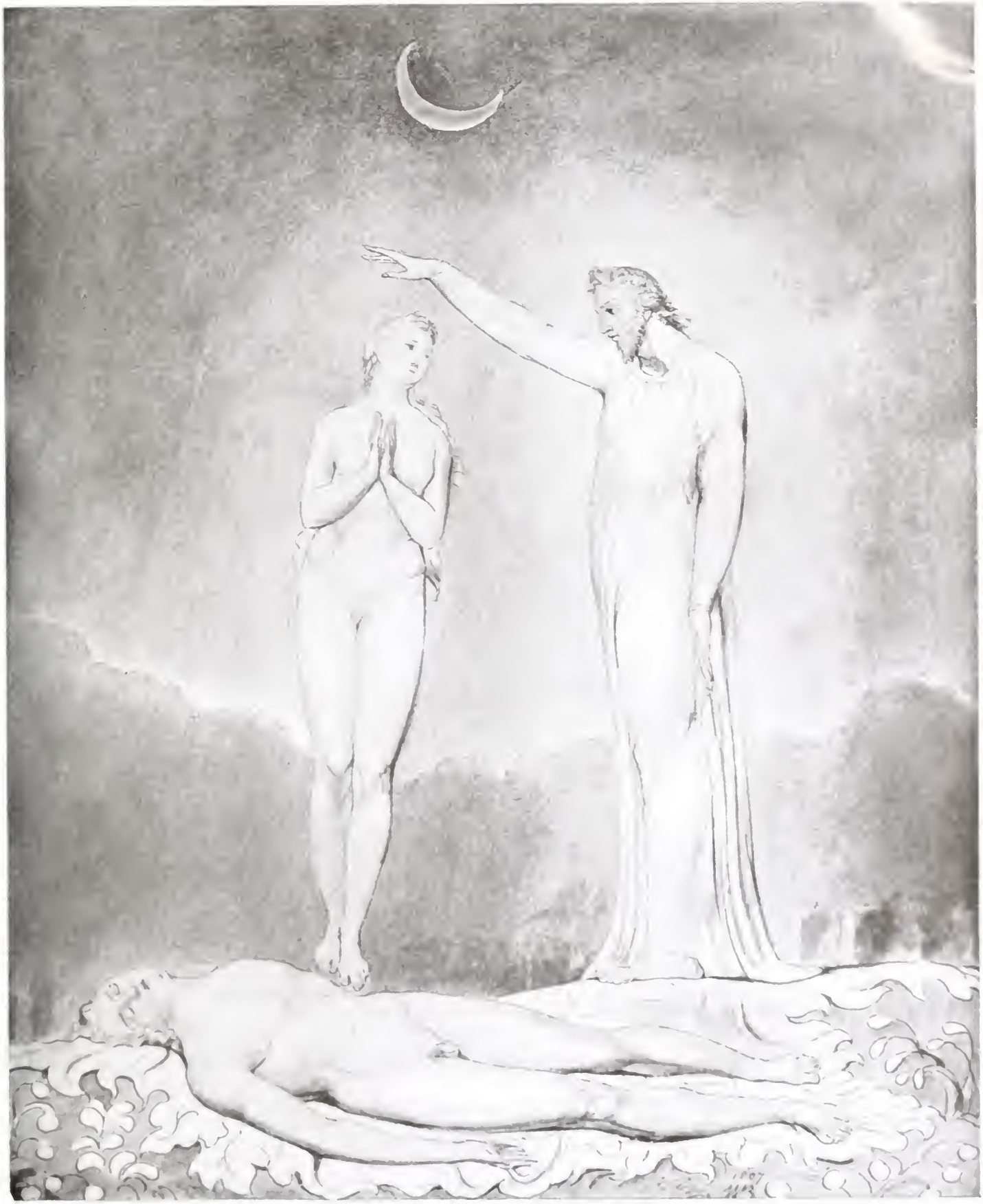
THE CREATION OF EVE BY WILLIAM BLAKE

AMONG the various sets of drawings made by Blake, the twelve illustrating Milton's 'Paradise Lost' hold a conspicuous place, especially at the present time, when their intrinsic beauties are advertised by the sensational price paid in a sale-room for ten of them. Long before they became the property of their present owner they had been well known. They were included in the exhibition of Blake's works at the Burlington Fine Arts Club in 1876, in the winter exhibition of the Grosvenor Gallery of 1877-8, in the Edinburgh exhibition of deceased British artists, 1878, and in the exhibition held last year at the Carfax Gallery. Last year, too, they were reproduced in colour on a small scale to illustrate an edition of 'Paradise Lost' printed and published in Liverpool.[1] The reproductions, as a whole, are decidedly successful, especially in the case of the paler drawings. They cannot hope, of course, to achieve the delicacy of the originals; but they do suggest the pale tones of green and pink and grey in which the finest designs of the series are conceived, and they convey the hint of things marvellous and miraculous, of events occurring in a charmed world under skies on the point of opening with new wonders, whether fresh glories are to be revealed, as in the scene where Raphael converses with Adam and Eve, or, as in *Eve Eating the Forbidden Fruit*, sudden lightnings and thunders presage storm over the barren mountains. The book has the additional advantage of reproducing the whole series of twelve drawings. Two of the originals, *Satan Watching the Endearments of Adam and Eve* and *Raphael Conversing with Adam*, are in the possession of Mr. J. Annan Bryce, M.P.; the remaining ten recently passed into the possession of Mr. Frank Sabin, by whose courtesy we are allowed to reproduce *The Creation of Eve* on a scale which, though smaller than the original, at least ought to give some idea of its spacious quality.

This *Creation of Eve* deserves to occupy in Blake's work a place by the side of such masterpieces as the drawing of the Morning Stars, or such a lyric as 'My silks and fine array.' In these we are able to see Blake's genius transcending the material limits by which his creations are so often hampered, and working without either incompleteness or extravagance. In *The Creation of Eve* the conception of the event, marvellous as it is, is perhaps less marvellous than the perfect artistic fusion of its component elements. No uncouth, if forcible, imagery, no symbolism trembling on the further edge of the sublime, disturbs our contemplation here. We pass at once into the radiant mists of the world's morning, from which the grey shadows of the long night of chaos are not wholly blown away. On the ground the first man lies stretched. Above him stands the Almighty, strong and serene; from him rises Eve, obedient to the gesture of God, and floats suspended in mid-air, a fair phantom about to be made flesh. A thin crescent moon, seen dimly through the mist, crowns the solemn group.

The story has been often told in art, but never quite thus. Michelangelo, perhaps, has given it the form which touches us most nearly, where Eve, already marked out as the mother of the human race, half stands, half crouches before her grave Creator. Yet the Sistine

[1] 'Paradise Lost,' by John Milton. Illustrations by William Blake. Liverpool Booksellers' Co., 70, Lord Street. 12s. 6d. net.



THE CREATION OF EVE — FROM THE DRAWING BY WILLIAM BLAKE
IN THE POSSESSION OF MRS. GRAVES, HAMPTON

painting represents only the Youth of the World as conceived by its weary and laborious Old Age, and perhaps the earlier version of Ghiberti contains, in spite of its sentimental graces, the germs of a truer vision. Blake, however, goes beyond Ghiberti. He envelops the scene in the atmosphere of dawning beauty, of youthful human freshness, which befits the birth of the human race in Paradise. It is to Giotto and Fra Angelico that we must go for figures of such noble, simple sincerity ; and even there we shall hardly find the same mystic charm of air and space, a charm to which the nearest analogy is to be found in the great religious art of China and Japan. There, indeed, we find the same sense of awe, of high and distant mystery, of purity, of monumental calm ; but we shall seek in vain for the lively human spirit that must be present too if the creation of woman is to be a verity eternally convincing. It is because Blake in his fortunate moments combines the fire of a prophet, the purity of a child and the knowledge of a man, that all things become possible to him, and the moments when his power worked less evenly are forgotten and annulled.

THE MODERN HOUSE AND THE MODERN PICTURE

BY S. E.

FIFTY years ago, when decorative art was revived by William Morris and his school of craftsmen, there was every reason for the movement. The form and decoration of the Englishman's castle were as devoid of beauty and meaning as the decoration of his person still remains. There is no need to re-awaken painful memories of the hideous things with which the childhood of many living men was surrounded. It was not only that the things themselves were as ugly as shoulders could make a spoon or magenta a fabric : the idea that there was room for beauty at all in objects of common use and comfort seemed to have been lost ; and the work of people who roused the householder to the consciousness that art need not be a luxury but might be as familiar and almost as cheap as ugliness cannot be over-praised.

At the date when the renascence began in England, there were a few good water-colourists ; but the general level of painting in the country was deplorably low. Yet pictures were commonly, one might almost say generally, bought by the public, and served at least to give a certain interest to rooms otherwise dull and ugly. This tradition of buying pictures continued long after the pioneer firm of Morris had established itself ; indeed, the firm's earliest and most sympathetic patrons were picture collectors.

It was not, perhaps, till the beginning of the nineties that a change began to make itself felt. The multiplication of houses inhabited by people of moderate means who had shared in the spread of culture resulted in a vastly increased demand for the work of craftsmen in wood, stone, metal, glass, wall-papers, textiles and pottery, and the continent caught the fever from England. The demand for pictures meanwhile did not increase, but began to decrease steadily.

Possibly the spread of culture was premature and was not accompanied by a proportionate deepening. Of the patrons of the crafts, of the dwellers in artistic homes, few possessed sufficient independence of

judgment to be free of fashion, and sufficient taste and knowledge to know good things when they saw them. The label 'art' or 'artistic' has been too often taken for a sufficient guarantee of merit; and a 'Balham art square' or a 'high-art mural' has been bought for its name, when its appearance would have made William Morris use strong language.

We are not concerned, however, with the failures of the revival of decorative art so much as with the effect of its successes on the art and the market of the modern painter. It was natural, and indeed laudable, that artists who found the taste of the moment unfavourable to their work with the brush should take advantage of the demand for other art-forms and turn their activities to the media of the crafts. Their work was not done without intelligence and devotion. A new idea of art in the house had come into being. Not only was everything, from a fork to a wall-paper, to be a thing of beauty in itself; the whole house, from chimney-top to cellar, was to be, so far as possible, the expression or a single idea, a single personality or family: architect, weaver, carver, silversmith, even carpenter and plumber, were to be controlled by the co-operation of each with all; and the house was to be a unit composed of a number of subordinated items all designed and made on that happy level where use and beauty are one. The idea, it must be admitted, is delightful. We have before us a book[1] which goes to prove how very nearly it has been accomplished.

Here are houses, cottages, flats, dining-rooms, drawing-rooms, halls, corridors, music-rooms, bed-rooms, kitchens, and even bath-rooms, all as artistic as could be, and all fine fields for the craftsmen who have helped to make them. It is not, of course, the fault of Mr. Baillie Scott that his illustrations are compelled to omit the most important element in every room—the man who is to live in it—and that therefore the lonely chair by the open fire-place or the pretty green and blue chapel off the hall gives us the impression that we are rather in an 'emporium' than a dwelling-place. We are not concerned, either, with such details as the position of the beautiful inlaid piano in one of the music-rooms just where it is bound to catch cold, nor the fact that the small, low windows now in fashion do not give half the light that the illustrations credit them with, nor the certainty that most of the heat from these generous fire-places must go up the chimney. There is quite enough real beauty, ingenuity and good service in these designs to atone for the one or two faults of detail that the *bourgeois* eye of the average man may discover.

What rouses apprehension is the fact that in the forty-nine living-rooms illustrated in this volume we can only discover fifty-seven pictures, of which one room contains twelve and another nine, leaving thirty-six to be divided between the remaining forty-seven rooms. Doubling the number of pictures to allow for the part of the room not shown in the illustration, we have an average of something less than two pictures to each room. And those we do see, perched on the high mantelpiece or hung upon the frieze, appear to be such things as small reproductions of heads by Greuze!

The calculation may be unfair. In case it should be, let us state at once that our reflections are suggested, not so much by the actual lack of pictures, as by the fact that upon these walls and in these rooms no picture could appropriately be hung, because no picture could be seen.

[1] 'Houses and Gardens.' By M. H. Baillie Scott. Newnes, Ltd. 31s. 6d. net.

The inlaid wood-work : panels, furniture, balustrades and shutters; the bright and elaborately patterned wall-papers and hangings; the stained-glass; above all, the persistent use of stencil, would effectually kill any picture but a chromolithograph of King Edward in the uniform of a field-marshal or the aniline monstrosities of youthful France. Not that Mr. Baillie Scott's colours are gaudy: they are harmonious and gracious; but art in the home is so anxious to find expression, and, having large spaces at its disposal, can express itself so strongly and freely, that not a corner is left for the more delicate and, as some still venture to think, less easily exhausted art of the brush.

A millionaire, who has not only his picture-gallery for his Old and New Masters but any number of smaller rooms, may furnish one of his drawing-rooms in Louis XV, his state dining-room in Elizabethan, his bath-room in Alma Tademesque, and still find place in his study, in his wife's boudoir, in the rooms where he commonly lives, for the work by modern artists which takes his fancy. There is no need for the modern artist who has not abandoned painting to steer such a man adroitly past the entrance to Messrs. Morris's, Waring's, or Gill and Reigate's. The decorators of great houses know that they must provide space for pictures. The case is different with the smaller householder, who has no room in which he does not live. If his rooms are 'artistic' rooms, he will have no space for pictures. And it is for the smaller householder, the man of merely comfortable means, that the modern artist, outside the Royal Academy, ought to be doing his work. The flat-holder and the man with a house of ten or fourteen rooms used to be valuable patrons to the painter of small oils, the water-colourist and the etcher. And after the study of Mr. Baillie Scott's book we are forced to the conclusion that the artist with brush or needle who gives up the game and takes to designing inlay for furniture, or stencil-plates or wall-papers, is obtaining a market possibly at the expense of the art he deserts, certainly at that of his quondam fellows.

'From the decorative point of view,' writes Mr. Baillie Scott, 'a picture is merely a pattern of certain colours and tones. . . . Whatever interest it possesses *in its subject and its associations* [we have taken leave to italicize those words] is not a matter of decoration. As decoration, it would probably look as well hung upside down. And it is the decorative qualities of the picture which really count.' It is possible, so far, to agree with him, or to differ from him so slightly that the difference is not worth recording. But he continues thus : 'The decorative quality is a constant factor. If we imagine, for instance, the tired man of business returning to his suburban home in the evening, it can hardly be supposed that he will be prepared to make the special mental effort involved in an inspection of his pictures ; but whatever decorative quality they express in conjunction with their surroundings will at once enfold him as in an atmosphere which soothes and charms like harmonious music.' Now, the tired man of business who has any pictures worth the name is probably content to grow daily tired at his business precisely in order that he may afford to buy those pictures, which afford him rest and refreshment because the decorative beauty they offer is a beauty that is not easily exhausted—that does not yield its secret in a moment, to turn later to a source of boredom and irritation, but has always something new to bestow, long after the first impressions are familiar. The slightest water-colour by a good artist charms

longer than the most elaborate frieze. The fact is that the easel picture, if good, has infinitely more in it than a frieze or a wall-paper, even if regarded only from the decorative point of view. It possesses far greater intricacy, variety and subtlety of design than any mechanically repeated pattern can possess: infinitely greater tenderness and force of colour. In addition it has unnumbered possibilities of subject: of association with the great things of earth and heaven, which, whatever the sophists may say, does distinguish the world's great pictures from its clever ones. Can the same be said for a stencil of ever recurring peacocks conventionalized into immutable similarity, or the pattern, however graceful and harmonious, of a wall-paper or fabric? These things, if the attention is confined to them, are pleasant for a week, exhausted in a month, wearisome in a year. Moreover, it is easy to substitute one picture for another in the most carefully designed room: it is not easy or pleasant to change the curtains, or the stencils on the frieze.

The advocates of the pictureless artistic home are right in pointing out that not every picture is suitable for every room, and that one should be chosen or designed with reference to the other. They err, not in regarding the picture as a form of decoration, but in not regarding it as the highest form of decoration, the form to which, when the 'atmosphere' has ceased to 'soothe and charm like harmonious music,' the man of intelligence and taste—who, after all, needs something more than atmosphere or vague impression, needs to concentrate his thought and his vision—will look for his true refreshment. 'Portable art—independent of all place—is for the most part ignoble art!' wrote Ruskin in one of the countless moments in which he contradicted his own practice. Mr. Baillie Scott quotes him with approval. Such sayings are the nemesis of enthusiasm. A picture is its own place, its own world; and the sole concern of those who hang the picture should be to see that that world is not obliterated or nullified by its temporary surroundings. The effort to make those surroundings a single thing of beauty irrespective of the picture is laudable—indeed, is still urgently needed: the effort to substitute inferior forms of decoration for the highest form is likely to lead to a general lowering of the public taste, and to further difficulties for the unfortunate painter.

We shall not, of course, be suspected of suggesting that there is any necessary antagonism between the art of the decorator and the art of the painter. Art is one; but there are parts to a unit. And the possible neglect of the relative value of those parts is one on which both painters and amateurs will need to bestow some attention. Many things combine to make the lot of the painter increasingly difficult. Some accuse the living public, others the deceased Old Masters; no doubt the utter collapse in the sale-rooms of Royal Academy favourites has had much to do with the trouble. So has the coming of the motor-car, of the residential hotel and of cheap photographic reproduction. To these enemies we must now add, it would seem, the Arts and Crafts movement, with the architecture corresponding to it, which makes the collection of pictures ridiculous, if not impossible.



FIG. 1. PART OF CANALETTO'S ENGRAVING. DATED 1767



FIG. 2. VIEW OF LONDON (FROM THE TOP OF THE MONUMENT) TO THE RIGHT OF KING WILLIAM STREET. GRACECHURCH STREET APPEARS IN THE BOTTOM RIGHT HAND CORNER



FIG. 3. VIEW OF LONDON TO THE LEFT OF KING WILLIAM STREET WHICH APPEARS IN THE BOTTOM RIGHT HAND CORNER







FIG. 6.—ST AUGUSTINE, WATLING STREET.

LONDON CHURCH STEEPLES
SCALE II

LONDON LEADED STEEPLES—II[1]

BY LAWRENCE WEAVER, F.S.A.

THE lead steeples and domes of the Renaissance period fill an important niche in architectural history; but they do more. They have an eminent place in any survey of the art of Sir Christopher Wren, and they are largely accountable for the sky-line of the City of London. If Wren's achievements in this direction were cut out, very little would be left either of the sky-line or of this phase of the history of leadwork.

If we could have accompanied the late Mr. Samuel Pepys, M.A., F.R.S., on one of his many jaunts in his galley down the Thames to Greenwich before 1666, we should have observed a sky-line which, save for the dome of S. Paul's, was not greatly different from that which Canaletto drew in 1767.

Wren was careful in many of his new churches to preserve the outstanding features of the buildings which they succeeded. By the leaded dome of S. Paul's he re-established the dominance of the cathedral church, which was to some extent lost with the loss of the great leaded spire of old S. Paul's in 1561. Splendid as are the towers and steeples of Wren's parish churches, Canaletto's view (fig. 1) (taken from the gardens of Somerset House) shows how entirely S. Paul's governed the sky-line of London. To-day it is different. S. Paul's is still the supreme feature of the City; but commerce is crowding out the parish churches. Mr. Pepys's galley being unavailable, a journey on a L.C.C. steamboat from Temple pier to Cherry Gardens pier[2] makes melancholy travelling.

Seen from the Temple, Cannon Street Station is a hideous incubus on the City sky-line. It blots out all the Monument except from the gallery upwards (not a great loss perhaps), and every spire, save the tip of S. Magnus, while the bridges at Blackfriars cut out the foreground. The City of London School on the left, with its lead lantern of irritating and trivial outline, almost wholly hides S. Paul's. The miserable spikes on the corners of Cannon Street Station add insult to injury, for they are, in outline, vulgar caricatures of the steeple of S. Magnus. They are enough irritably to remind one of what a wealth of steeples the station blots from sight. Maybe they are a mark of the architect's feeble compunction. Once past Blackfriars Bridge, the ten-storied warehouses of Thames Street make a wall impenetrable, save for glimpses of S. Benet's, Paul's Wharf, and S. Nicholas Cole Abbey. S. Margaret Pattens, and, of course, S. Magnus, complete the list of what commercial London has left to be seen from the river. It is only from a lofty vantage-ground like S. Paul's or the Monument that one can now get any general grasp of Wren's scheme of grouping. The two photographs (figs. 2 and 3), taken from the top of the Monument, show how little the church towers and spires count, now that the office buildings are so high. They do, however, emphasize the colour effect of the blackened lead spires against the white towers in fig. 2, the lantern of S. Edmund's, Lombard Street, against the Royal Exchange, and S. Peter's, Gracechurch Street (on the extreme right), against the mass of S. Michael's, Cornhill.

To attempt any classification of the domes, lanterns and steeples of Wren's London is a difficult task. In the November BURLINGTON MAGAZINE I divided the steeples roughly into three classes: *a*. True spires. *b*. Quasi-spires. *c*. Lanterns. I then described in detail the two genuine spires, viz.:—S. Swithin's, Cannon Street, and S. Margaret Pattens, Rood Lane.

Mr. Reginald Blomfield suggests that Wren's gothic efforts, such as S. Mary, Aldermanbury, may have been 'academical exercises for the entertainment of his (Wren's) friends.' The two true lead spires have a character at once natural and convincing, and do not need to be explained as architectural humours. They are not in the same category as the seventeen other lead steeples, which owe nothing to the gothic spirit and are *sui generis*. In this article I deal with my class *b*, the quasi-spires. It is a lame description, but may serve roughly to group the eight existing steeples which are neither spires like S. Swithin's, nor simply lanterns like S. Edmund's, Lombard Street. They are essentially hybrids: cunning compositions sometimes brilliantly successful, *e.g.*, S. Martin, Ludgate; sometimes more curious than beautiful, *e.g.*, S. Mary, Abchurch.

The quasi-spires can be classified roughly by separating those whose terminal is an octagonal spirelet—S. Peter's, Gracechurch (fig. 12), S. Martin's, Ludgate (fig. 8), S. Augustine's, Watling Street (fig. 6), S. Lawrence, Jewry (fig. 5), and S. Magnus, London Bridge—from the three which have a terminal square on plan—S. Mary, Abchurch (fig. 11), S. Margaret, Lothbury (fig. 9), and S. Mildred, Bread Street (fig. 7). Of these the last two have abandoned the last flavour of gothic feeling, for the topmost member is a trunk obelisk.

While it is undoubtedly the fact that the amazing variety of Wren's steeples, both of stone and of leaded timber, is to be attributed to the luxuriance of his genius, some root in the past is to be found. The outstanding difference between the quasi-spires and the true spires of the mediæval builder lies in the complex composition of the

[1] For the previous article see Vol. x, page 83.

[2] The Diary, June 13, 1664: "Thence having a galley down to Greenwich, and there saw the king's works, which are great, a-doing there, and so to the Cherry Garden, and so carried some cherries home, and after supper to bed, my wife, etc."

former as compared with the simplicity of the latter. A general glance at the illustrations will show that each steeple has three main divisions, which are usually—

a. A domical or ogee roof.
b. A lantern (either with open lights, as at S. Martin's, or fitted with luffer boards, as at S. Mildred's), and
c. A spirelet or obelisk.

In early mediaeval work there did not exist, so far as I know, any compositions of this kind. An illustration in Dugdale's 'Monasticon Anglicanum' shows that at Hulm Abbey, Norfolk, there was a leaded steeple of two storeys, consisting of a circular lantern and a short spire, but it has long since perished, and I have no idea of its date.



FIG. 10. SHIPDHAM, NORFOLK.

When we come to the gothic spirelets of the fifteenth century we are on more solid ground. The exquisite example at East Harling, Norfolk, consists of an octagonal drum, on which stands an octagonal spirelet, and flying buttresses connect the spirelet with a ring of pinnacles. This is a miniature edition of such stone spires as that of Wilby, where there is a straight-sided stage, octagonal on plan, between the tower and the spire proper. At Shipdham, Norfolk (fig. 10) there is a debased gothic steeple which has even more parts than a Wren composition. Between the domical roof, which is its lowest element, and the ogee spirelet, which crowns it, there are two lanterns, separated by an ogee roof trimmed with ridiculous pinnacles. It is altogether a wild jest in timber and lead. At Swaffham, Norfolk, is a much more restrained example in three stages—an octagonal drum, an open-arcaded lantern, and a tall, slender ogee spirelet.

The vital difference between such little steeples as these (or the quasi-spire of S. Martin's, Ludgate) and the great gothic lead spires is in the open-arcaded lantern, which the former have and the latter have not. The true mediaeval spires were glorified roofs, the later steeples were architectural features.

It was perhaps Sir Gilbert Scott's failure to grasp this outstanding character of the great early lead spires that accounts for the unloveliness of the lead spire he built on S. Nicholas, Lynn. It consists of a lower, straight-sided octagonal stage, with great mullioned windows on four faces, and broaches on the other four, and, for the upper stage, an ordinary octagonal spire. The broach is one of the earliest, as the big spire-light is one of the latest, features in the development of lead spires, and the attempt to merge conflicting traditions breeds a sense of anachronism as well as ugliness.

I now proceed to describe the eight quasi-spires in some detail. S. Martin's, Ludgate Hill (fig. 8), is doubly attractive. It is singularly interesting *per se;* its slenderness is a miracle of judgment in its relation to the bulk of S. Paul's. Without yielding to anyone in a whole-hearted appreciation of S. Martin's, I may perhaps be allowed to enter a *caveat* against the following description of the steeple: 'How soft, how grand are these first notes, so like the opening chords of a Beethoven symphony.' I name no names, being a man of peace. If S. Martin's is a symphony, may I suggest that the new building of *The Times* Book Club is a 'ragtime throb in the music of the spheres'?

In my last article I pointed out that Wren nowhere grapples with the transition from square to octagon in the lowest storey of his lead steeples, as did the mediaeval people by way of the broach spire or the pathless spire with corner pinnacles.[3] At S. Martin's (as at S. Swithin's) the change is effected at the top of the tower. From the tower walls, octagonal on plan, there springs an ogee roof with oval lights. The railed balcony is a bold device, but its success is the more apparent when one compares the steeple of S. Mary, Abchurch. In the latter church the lantern with open arches stands direct on the top of the ogee roof, and the effect is meagre and unhappy (fig. 11).

At S. Martin's the sharper pitch of the ogee roof, the cornice supporting the balcony, and the

[3] Compare S. Nicholas, Aberdeen, illustrated in THE BURLINGTON MAGAZINE, Vol. ix, p. 307.

fact that the openings of the lantern are only in its upper half, lead the eye gently from the tower to the top of the graceful spirelet. The angle trusses at the base of the spirelet add a touch of delicate scholarship which is far removed from Wren's sometimes brutal plainness.

S. Mildred's, Bread Street (fig. 7), is a good deal less inspired; indeed, it verges on the dull. The concave pyramidal roof supports a square lantern with rather feeble louvres, and the lantern is crowned with an obelisk.

The steeple of S. Lawrence, Jewry (fig. 5), shows Wren in his strongest mood. The sharp breaks between the three square stages of the lantern, which are accentuated by the vigorous cornices and the solid proportions of the octagonal spire, result in an effect which is certainly coarse. It only just escapes being oppressively heavy. It is worth noting that the gridiron vane is symbolic of the patron saint, and probably this is a post-Wren detail. Wren was essentially a man of large view—the man to plan a S. Paul's or a Greenwich Hospital. In detail he constantly failed. Indeed, when one remembers the enormous number of buildings for which he was responsible, it is astonishing that the details are so good.

In strong contrast to this very masculine composition is the steeple of S. Augustine's, Watling Street (fig. 6). The outline seems almost trivial. We have here a notable example of Wren's practice of making his tower very plain and lavishing detail on his steeple. S. Augustine's tower up to the cornice is plain to the point of baldness. The piercing of the parapet and the pinnacles are very gay, and the outline of the steeple is as freehand as the vases make it spotty. The lantern is not in happy proportion. Its three divisions below the octagonal spirelet seem rather an effort, and it is too lofty for its bulk. In effect it looks attenuated. Of course, it is all very elegant and clever—but Homer seems rather to have nodded.

Here again, as with S. Martin's, Ludgate, the idea was doubtless to effect a contrast with the mass of the cathedral, but it will readily be admitted that S. Augustine's comes far behind S. Martin's in result. The two are within a year of each other in date. It is an unhappy thing that the commercial buildings of the City are so insistent to put barriers between Wren's various churches, and in particular to make it so difficult to realise their relationship to S. Paul's. It has been well said that S. Paul's bereft of the surrounding steeples would be like a parent bereft of her children.

Some authorities on Wren's work are rather scornful about the steeple of S. Margaret's, Lothbury (fig. 9). It is perhaps because I am no sort of an authority that I confess to a great liking for it. It is the direct antithesis to such work as S. Augustine's, Watling Street. The bold curves of the concave pyramidal roof and of the square cupola which comes above it, the simple massive mouldings of the cupola, the deep reveals of the lights and the obelisk standing on gilt balls at the angles, all go to make up a 'solid, masculine and unaffected' steeple. Were such a crime permitted as the destruction of S. Margaret's (and the destroyer, as Voltaire said of Habakkuk, is *capable du tout*), we should lose a piece of Wren's work which, if it is not startling, is eminently sound and characteristic. Without being thought hysterical, I may perhaps add that the steeple rising above the Bank and Throgmorton Street is a witness of other-worldliness which we can hardly afford to lose without more than the loss of a Wren church.

The leaded steeple of S. Peter's, Gracechurch, is another of a simple type. The plain dome with four small round lights is surmounted

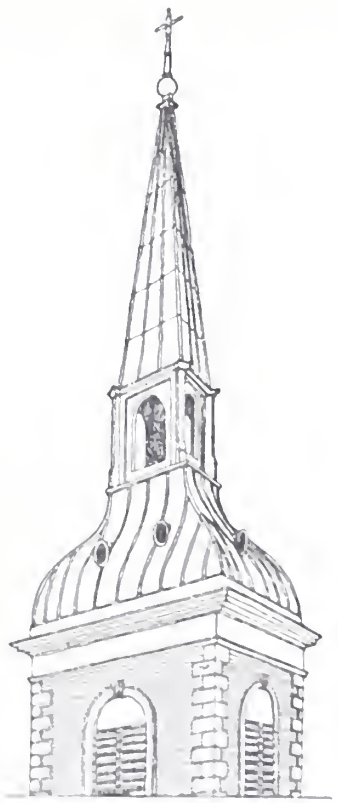


FIG. 11. S. MARY, ABCHURCH.

by an octagonal lantern and spirelet. It is, I believe, the only spire-form steeple by Wren which has a dome base circular on plan. The exquisite lantern of S. Benet's, Paul's Wharf, is also circular at its base. In general outline S. Peter's resembles the destroyed steeple of S. Benet's, Gracechurch Street, but the dome base of the latter was square on plan and the steeple altogether much more ambitious. The eighth steeple is that of S. Magnus, with which I dealt in my last article.

I now turn to the steeple on the Tolbooth, Aberdeen (fig. 4), by way of comparison. Of the Tolbooth Gordon wrote in 1661, 'builded it wes anno 1191, and not long since enlarged and adorned with a towre and high spire covered with lead, wher they have ther commone bell and prissone.' It was rebuilt by John Smith, architect, about seventy years ago. He made extremely careful sketches and measurements of the original work, a piety for which we may be grateful. The steeple as it stands represents the original work very well. The point I want to establish, however, is comparative rather than historical. If the

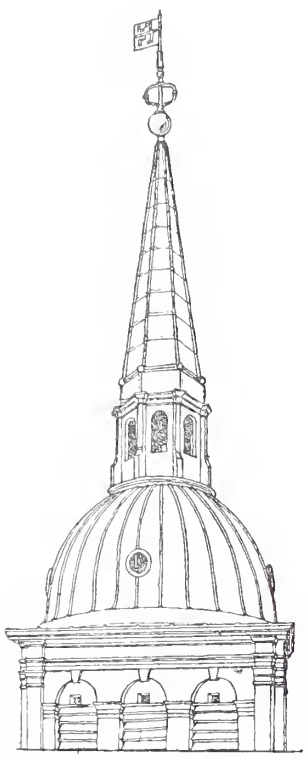


FIG. 12. S. PETER, GRACECHURCH.

gothic trimmings of the Tolbooth steeple be for a moment disregarded, it might be, both in its elements (of ogee roof, lantern, and concave spire) and in its outline, a Wren steeple.

Wren cannot, therefore, be regarded as the inventor of the type of Renaissance steeple which in varied forms is seen in so many City churches. He did, in practically every case, discard in his treatment of the lead itself the mediaeval character which is so insistent on the Tolbooth. In no case does he make a pattern on a steeple with the rolls, still less does he employ such rollicking ornament as a fleur-de-lys edging to the ribs of a spire and a battlemented collar. It is amusing, if not very profitable, to speculate as to what Wren would have done by way of an academical exercise in gothic leadwork if he had attempted something on the same lines as his other gothic details. One may, perhaps, be permitted to regret that he rejected any such temptation, if it came to him. That he liked lead as a material is abundantly clear from the great extent to which he used it. It is obvious, however, that he neither realised its decorative possibilities nor thought of it otherwise than as the most efficient roofing material, and as giving a broad colour contrast when used to crown a white tower.

Wren thought and designed on broad lines. The quality of mystery in architecture and the sense of craftsmanship, which developed in the middle ages on parallel lines, were no stumbling blocks to him. His practical mind probably never grasped their existence. Had he conceived of them as possible equipments for the architect, he would certainly have dismissed them as foolishness. For the tenderness and fancy in detail and for the beauty of execution which marked the leadwork of gothic times and of the early Renaissance, it is idle to look in Wren's buildings. Their place is taken, however, by a vigour of invention and a sanity of treatment which are characteristic of the man and of the idea behind his work.

I may be pardoned a word as to the illustrations. To photograph London spires is no easy matter. Roofs convenient for the purpose are sometimes inaccessible, and often, when all other difficulties have been overcome, telephone wires are "an offence and a hissing." I cannot decently reproduce my photograph of the steeple of S. Mary, Abchurch, for it is cut up by ten fine wires and ten fat cables. I have to thank my friend Mr. Percival Fraser for preparing the three line sketches from my photographs. Where possible, I have included a thumbnail view of the whole height of tower and steeple, to convey an idea of their respective proportions, but in some cases this has proved impossible. I can only plead the difficulty of fighting London smoke in the case of those steeples which lack definition or have had their detail emphasized by the engraver.

I am indebted to my friend Mr. F. W. Troup for permission to reproduce the photograph of the Tolbooth, Aberdeen.

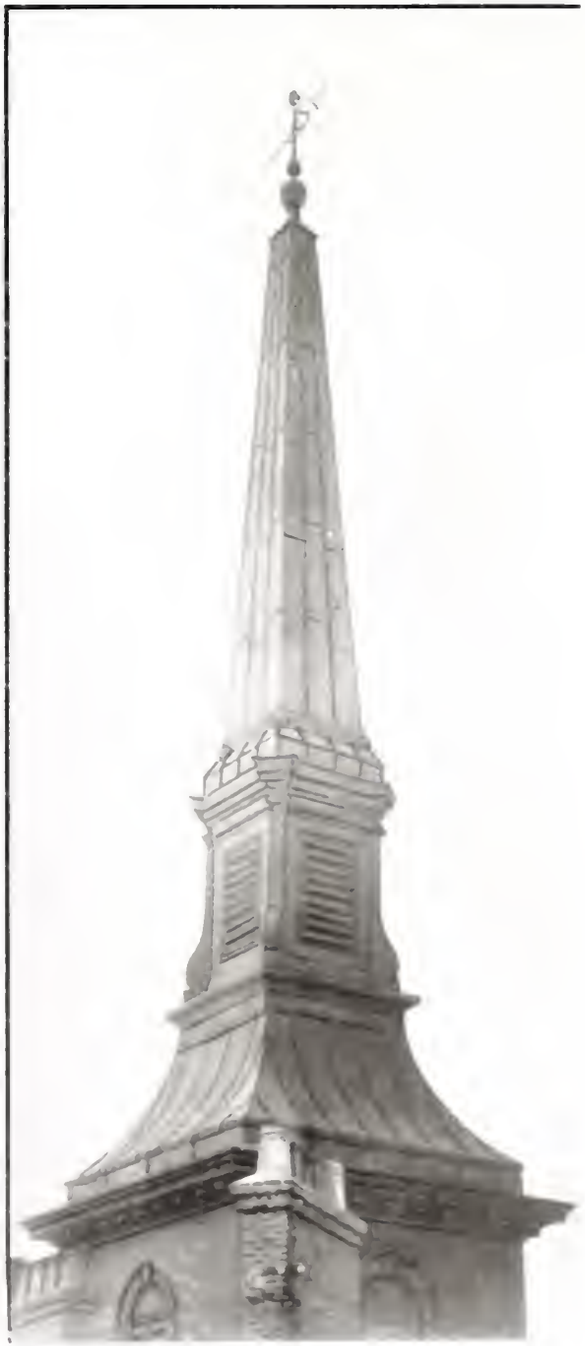




FIG. S. MARTIN, LUDGATE HILL.



FIG. 9. S. MARGARET, LOTHBURY. (THE LARGER PHOTOGRAPH WAS TAKEN FROM THE ROOF OF THE BANK OF ENGLAND)



THE LADY WITH A WEASEL. IN THE
CZARTORYSKI COLLECTION, CRACOW



BUST OF BEATRICE D'ESTE
IN THE LOUVRE

A NEWLY DISCOVERED PORTRAIT
BY AMBROGIO DE PREDIS

A NEWLY DISCOVERED PORTRAIT BY AMBROGIO DE PREDIS

BY A. EDITH HEWETT

LITTLE is known of this interesting picture of a lady of the fifteenth century (p. 313) beyond what it tells for itself; the present paper, therefore, can only introduce it to notice, with a few words concerning the possibility of identifying its original. The portrait is painted on a lime tree panel 12½ inches by 15¼ inches, and the sitter's dress is of amber velvet, relieved from a background of greenish black. Light has so far been thrown upon its historical and artistic value in the following manner. It attracted me at Tullymore Park last summer as an undoubtedly unidealized likeness of some striking personality, and as through some mischance it was unrecorded in the catalogue of Lord Roden's pictures I was curious to discover the name and history of the woman depicted. Nobody knew whence it had come, but only that it had been for many years in Ireland, in the inconspicuous corner in which it was hanging. Keenly interested, I drew closer attention to it, and my request that I might bring it to England and show it to those who I thought might throw some light upon the lady represented was readily granted. Mr. Claude Phillips, Mr. Sidney Colvin, Mr. Roger Fry, Professor Holmes, Mr. Herbert Cook and Mr. Kerr-Lawson then added to its owner's kindness by giving me their opinions. All agreed that the work was a most characteristic example of Ambrogio de Predis. The question, then, as to the author of our picture was easily settled; but the name of the sitter still remained an enigma.

Mr. Fry was the first to offer a suggestion towards the solution of the problem. Struck by this lady's likeness to the well-known Ambrosian Head, through a quick chain of ideas he hazarded the shot that she was Lucrezia Crivelli, one of the many women whom Lodovico Sforza admired only too ardently. Next, Mr. Kerr-Lawson found that a miniature Moor's head, with the initials L. O. on either side of it, was painted on the plaque of her belt, and two Sforza S. S. at the back of it. This discovery associated her directly with Il Moro, to whom de Predis was court painter, as an African's head was one of his badges, and gave the clue to the suggestion that the little heart-shaped ornaments catching together the webs of her net might be Lodovico's second cognizance expressed in leaves of the *moro*, or mulberry.[1] When seen through a magnifier, the Moor's head is found to be most beautifully executed. Small though it be (contained, with its initials, in a space measuring only ⅜-inch by ⅝-inch), even the eye is visible, as well as a slight touch of light on the upper part of the cheek, a white fillet surrounding the forehead and hair, and a thread of white at the neck to mark the beginning of the clothes. It would seem to have been painted by the aid of a very powerful glass,[2] and certainly witnesses to the same skilled hand of the miniaturist as the painting of the Golden Fleece in de Predis's portrait of the Emperor Maximilian,[3] besides tending to confirm the supposition that his master was Cristoforo de Predis. The delicacy, too, of the little head explains Maximilian's appreciation of its artist, which he showed by employing him in designing coins.[4]

The only chance of identifying the original of this Tullymore portrait is by comparing it and its peculiar signs with the likenesses and any details known of the ladies of Ambrogio's surroundings who were especially associated with Il Moro. The picture ought to represent Bianca Visconti, Beatrice d'Este, or Bianca Sforza; but it might represent Lucia Marliani, Contessa Melzi (one of Lodovico's earliest loves), Cecilia Gallerani, Contessa Bergamina—the Sappho of her day, whose salon was frequented by all the noted people of her circle—or, as Mr. Fry suggested, Lucrezia Crivelli.

Lodovico's mother, Bianca Visconti, died in 1469,[5] probably too early for de Predis to have painted her; and his natural daughter Bianca died too young to be the lady of our portrait, even if the Ambrosian Head had not already been declared her likeness.[6] This leaves only Beatrice d'Este to consider, or one of the three other ladies mentioned—the only likely characters, I believe, that we can historically recall, with the exception of Bianca Sforza's mother, whose name and appearance are not known. Nor do I know of any authenticated likeness of the Contessa Melzi. But we learn from Isabella d'Este's correspondence, Bellincioni's sonnets, and the 'Codice Atlantico,' that Leonardo da Vinci painted Cecilia Gallerani and Lucrezia Crivelli. These portraits are, however, either lost or of uncertain and

[1] Lodovico's second baptismal name was originally *Maurus* and not *Maria* (see 'Beatrice d'Este,' J. Cartwright, p. 14). This would appear to be the origin of his two badges. The second, or mulberry tree itself, Giovio tells us, he adopted because this tree was considered wiser than any others, on account of its budding later and not flowering till the inclemency of winter is over, and then almost immediately fruiting. ('Vite d'Comin illustri.')

[2] Magnifiers were probably much more used in the fifteenth century than is often supposed. In the illustration of the death of the Madonna in the Sforza 'Book of Hours,' St. Peter and one other disciple are represented wearing pince-nez. (Vol. iv. pl. 272.)

[3] In the gallery at Vienna.

[4] 'Archivio Storico Lombardo,' 1893. p. 972.

[5] Litta.

[6] This head was formerly attributed to Leonardo. At different times it has been said to be a portrait of Isabel of Aragon, of Lodovico's niece (Bianca Maria Sforza) and of Beatrice d'Este. Now it is given to Bianca Sforza, since a sketch of Bianca Maria has been found in Venice on the same sheet of paper as one of her husband, the Emperor Maximilian, and she was a marked contrast in profile. ('Müntz L. da Vinci,' vol. i, p. 209, and p. 194. 'Bianca Maria Sforza—Visconti.' F. Calvi.)

disputed identity; but the discovery of the Tullymore picture may perhaps lead to a settlement of the discussion about them.

All we know of the early history of the Gallerani portrait is that in 1498 Isabella d'Este, wishing to compare Giovanni Bellini's work with Leonardo da Vinci's, sent a mounted messenger to Milan with a letter to Cecilia Gallerani, begging her for the loan of it, and that she, though willingly complying, regretted that it no longer resembled her, as she had changed since her girlhood, when the master had painted it. Nothing more is definitely known of it after this messenger rode off with it. The latest theory, suggested by Dr. Carotti,[7] is that it was *The Lady with a Weasel*, now in the Czartoryski Collection at Cracow, undoubtedly by Leonardo (p. 308). Measuring 0·56 c.m. by 0·41 c.m., this is of an easily portable size for horseback; and it answers, moreover, to Bellincioni's sonnet written on Cecilia's likeness before 1492, which says that Leonardo had represented her in a listening attitude, in that this pose is the striking feature of the Cracow portrait, which gives us a dark-eyed, animated girl of about twenty holding a weasel,* and looking out as though she had heard herself called. Dr. Carotti founds his theory on the circumstance that not long ago two little pictures were sold in Milan, evidently belonging to a series of portraits of beautiful ladies, and certainly works of the end of the fifteenth or the beginning of the sixteenth century, and that one, which bore an undoubted likeness to the Cracow lady, had the name Cecilia Gallerani written above it. The forehead of the lady of the Tullymore portrait is similar to that in the Cracow portrait, but the mouth of the former is heavier and the nose shorter. The first dissimilarity, however, may only be due to de Predis's manner of painting lips rather thickly. If any further likeness can be found between these pictures, the Moor's head would uphold Dr. Carotti's theory.[8]

The *Belle Ferronnière* of the Louvre has been looked upon as Leonardo's likeness of Lucrezia Crivelli. *Le père* Dan[9] mentions it among five of Leonardo's pictures that were in the Château of Fontainebleau in 1642 as *A* (not *The*) *Duchess of Mantua*.[10] It is not a portrait of Isabella d'Este; but Müntz tells us of its suggested resemblance to an effigy on a medal of Elizabetta Gonzaga, duchess of Urbino, by Adriano Fiorentino.[11] However, granting the similarity of head-dress, could there be a greater dissimilarity in the features of the face, even allowing for one as a profile and the other as a three-quarter head? The lady of this portrait was said to be named, not after the style of her head-dress, known as a *ferronnière* (in her case an encircling band of gold with a diamond and ruby clasp on the forehead),[12] but from the supposition that she was a woman who attracted François I, the wife of Jean Féron, an old iron merchant of Paris. But Madame Féron died before Leonardo arrived in France. This fact, although not settling the question of Lucrezia Crivelli, is enough to disprove the connection between the wife of the iron merchant and the *Belle Ferronnière;* but, on referring to Lépicié's official catalogue of pictures belonging to the kings of France, compiled in 1752-4, we find that this picture is not even the original that was known by that name. In this list *le père* Dan's *Duchess of Mantua* is only entitled *The Portrait of a Lady*, but a profile portrait entered just before it is given as that erroneously thought to have been the picture of Madame Féron.[13]

Writing a hundred years later, Rigollot mentions in his catalogue[14] of Leonardo's pictures that the originally so-called *Ferronnière* was missing; but

[7] 'Le Opere di Leonardo, Bramante, e Raffaello.' Giulio Carotti. 1905.

* [Is it not possible, since the Greek for weasel is γαλέη, that the animal was introduced into the picture as a humanistic pun upon Cecilia's surname?—Editor, BURLINGTON MAGAZINE.]

[8] Another and older opinion is that a supposed lost original of *La Suonatrice di Luto*, said to have been painted by Leonardo, is the picture which Isabella d'Este borrowed. Of this there are nine examples, a list of which has kindly been sent to me by Mr. Herbert Cook:—(1) Ambrosian (Milan); (2) Dr. Carlo Frisiani (Milan); (3) Baron Minutoli, near Greifenberg in Silesia; (4) Rome (Duca di Fiano); (5) Conte Aldo Annoni Milan): (6) Contessa Villamarina (Rome); (7) Dr. Leone Scola (in S. Pietro di Bragora in Brianza); (8) Conte Cesare del Mayno (Milan); (9) Mr. Martyn Kennard (London). The example in the possession of Count Cesare del Mayno, which is painted by Bartolommeo Veneto, is dated 1520 and said to be an original of his own, so that, as the *Suonatrice* can hardly be over thirty, if this latter opinion be correct it cannot be a likeness of Cecilia, who died a fairly old woman in 1536, Leonardo having painted her about 1483.

[9] 'Trésor des merveilles de Fontainebleau.' It has been argued that there is no proof that *La Belle Ferronnière* is the picture that *le père* Dan mentions, but on the other hand there is no proof that it is not. It is generally accepted as the same. When the French took Milan, many treasures were sent from the Rochetta to Fontainebleau.

[10] Uzielli among others mistakes *a* for *the*, and fancies that *le père* Dan meant Isabella d'Este.

[11] I am indebted for a cast of this medal to Mr. Hill, of the British Museum. For description see Fabriczy in 'Prussian Jahrbuch,' xxiv, part i.

[12] At the end of the fifteenth century the *ferronnière* was much in vogue. It was sometimes made of a ribbon, velvet, or string of beads stiffened with a wire, or *fil-de-fer*, the apparent origin of its name.

[13] 'Une tête de femme, de profil, nommée communément la belle Ferronnière.

'Ce tableau, peint sur bois, a de hauteur 18 pouces et demi, sur 13 pouces et demi de large. Figure de petite nature.

'Cette femme a pour coëffure une tocque de velours rouge, bordée d'une espéce de broderie en or, et terminée, du côté de l'étoffe, par un rang de perles.

'Un voile noir accompagne la tocque, et tombe sur les épaules: la robe est d'une étoffe gros bleu.

'Ce profil est d'une précision étonnante, et ne laisse rien a désirer pour le fini de l'exécution.

'On pourroit démontrer que c'est bien mal à propos que ce portrait est regardé comme étant celui de la belle Feronnière: elle n'était plus lorsque Léonard de Vinci vint en France.'—'Catalogue raisonné des Tableaux du Roy.' M. Lépicié. 1752.

[14] 'Catalogue de l'oeuvre de Leonardo de Vinci.' M. J. Rigollot.

nevertheless he takes its false legend and descriptive name as the wife of Jean Féron, attaches it to *le père* Dan's *Duchess*, presumably because she was wearing a *ferronnière*, and designates her from hearsay Lucrezia Crivelli. How this attribution arose nobody can say. The lost picture, very like François I, has now been found, and replaced in the Louvre, labelled *Portrait d'une Dame*, belonging to the school of Leonardo, while *le père* Dan's *Duchess* is re-labelled only *Portrait présumé de Lucrezia Crivelli*.

If it be Lucrezia Crivelli, then the Tullymore portrait is not. But may not this *Belle Ferronnière* be Beatrice d'Este? It is quite possible that *le père* Dan knew that it was the portrait of an Este, and, connecting it with Isabella, called it *A Duchess of Mantua*, not realising that the Este family belonged to Ferrara; and the fact that Beatrice assumed the title of duchess before her marriage may have aided the confusion.

The most familiar portraits of Beatrice d'Este show her in profile with a slightly *retroussé* nose. But if we take her bust in the Louvre at a three-quarter view, the nose ceases to appear *retroussé*. Then, to my mind, the likeness is remarkable between this sculpture and the *Belle Ferronnière*,[15] and the plain girl of fifteen seems to have developed into the handsome woman of twenty. The deep dimple close under the lower lip is striking in both. The girl's face is heavier at the jaw and less rounded on the cushion of the cheek, but between those ages this difference is sometimes observable. If, too, the head of Beatrice's portrait in the Brera,[16] bad though it be, could turn and look at us, it seems as if it must be with the gaze of *la Belle Ferronnière*.[17] History tells us that Beatrice was dark, and that she was especially given to wearing bows and having her sleeves made with puffs, or to show her chemisette at the shoulder, and tied up with ribbons. It would appear also from history that she constantly wore shades of crimson and had mulberry colour about her, and that her favourite jewels were rubies and diamonds. All her portraits, too, without exception that I am aware of, show that she was never without her *ferronnière* and pigtail, and that she nearly always wore a net, quite at the back of her head, narrowing to the pigtail, bound with a lattice-work of ribbon or pearls. The *Belle Ferronnière* answers to this style in every respect, although the yellowish or gold net and the pigtail are hardly seen. Her hair, too, is smooth and of a warm brown, the same shade as Beatrice's, also worn in a golden net in her miniature[18] on a deed endowing her with the Sforzesca and lands at Cussago. Again, the hair of *La Belle Ferronnière* is dressed *en bandeau* like Beatrice's in her earlier portraits, among them in a cameo in the Sforza 'Book of Hours,'[19] to which, I believe, notice has not hitherto been drawn. When we come to Beatrice's later portraits, after she took to crimping her hair and perhaps dyeing it, her appearance is altered to what we see on Solari's statue at Pavia and on a rare coin of 1496–7.[20] This latter aspect, combined with the signs on the belt in our Tullymore picture, has provoked the suggestion that Beatrice is undoubtedly its original, and so this opinion becomes a burning point of our inquiry; for if she is not, then the picture must definitely represent some person shown wearing the Moor's head for a reason other than that of family relationship. I have compared it with the model of Beatrice's recumbent statue in the South Kensington Museum, but find no trace of resemblance. The Tullymore portrait represents an older woman than Beatrice, who died when she was twenty-two, even allowing that the sitter may not have been as old as she would appear at a first glance. And then, would de Predis have painted the greatest lady of Milan in such humble attire, even though great ladies did dress plainly? Granting that a certain richness appears in the material of the clothing of the lady of our portrait, still it is plain and altogether lacking in the daintiness and grandeur of *toilette* that we know Beatrice to have delighted in, or in the beauty of the unripe mulberry-coloured gown of the *Belle Ferronnière* which matches the chair she is sitting on.[21] Moreover, the lady in question wears no jewels or *ferronnière*, and lacks the inevitable pigtail that we look for in portraits of Beatrice, till we come to her tomb, where it is invisible, since the effigy is lying on its back.

If, then, our portrait is not Beatrice, we have narrowed our circle to four persons of whom we have no positively authenticated likenesses, although *The Lady with the Weasel* would seem to be Cecilia Gallerani. We may, however, look again for some outside evidence from portraiture for identification. Beyond that already given I know of none—except possibly as regards Lucrezia, a reference in one of three epigrams, written, it is supposed, by some contemporary admirer of Leonardo's portrait of her and preserved in the

[15] Illustrated in THE BURLINGTON MAGAZINE, vol. v, p. 114, as a portrait of Lucrezia Crivelli, by Leonardo.

[16] Formerly attributed to Zenale, or Bernardino de Conti, but now called a transitional picture from the Lombard School to that of Leonardo. Illustrated in THE BURLINGTON MAGAZINE, Vol. V, art. Zenale.

[17] It is a curious coincidence that Morelli, writing in his 'Italian Painters' of the Ambrosian Head, formerly thought to be that of Beatrice d'Este, should remark that he considered it very like the *Belle Ferronnière*.

[18] Attributed to Antonio da Monza. (Dict. of Miniaturists. J. W. Bradley). Warner does not consider it good enough for his work. (Sforza Book.) The deed is now in the British Museum.

[19] Vol. ii, ill. 58.

[20] 'La Moneta di Milano,' etc. F. & E. Gnecchi, Tav. xvii. The original is in the Museo Municipale.

[21] After the birth of Beatrice's first child her whole room was hung with mulberry colour.

'Codice Atlantico,' though not in Leonardo's writing. The second and third epigrams contain nothing remarkable, but the first may help us.

Ut bene respondet Naturae Ars docta ! dedisset
Vincius, ut tribuit cetera, sic animam.
Noluit ut similis magis haec foret ; altera sic est :
Possidet illius Maurus amans animam.[22]

'How well the art of the master answers to nature ! Da Vinci might have rendered the soul here as he has rendered all else. But he did not wish his art to be more than nature, and nature looks thus, for the lady's soul is possessed by her lover, Il Moro.'

This epigram seems to argue some indication in the painting of the sitter's connection with Lodovico. The Moor's head on the belt, the letters L. O., and the mulberries in the hair of the Tullymore picture may thus have suggested the point of the epigram. *La Belle Ferronnière* has no such signs as the epigram suggests. May, then, the wife's portrait indeed have been mistaken for her rival's ? Without the Moor's head, or some other such sign, what is the meaning of the epigram ? And without this and the epigram together, is there nothing to strengthen the idea that the Tullymore portrait may be of Lucrezia Crivelli ? If the head on the clasp mean no more than Lodovico's cognizance, is it found on other portraits of Milanese ladies, and placed in a similar position ?

The coincidence that the epigram quoted fits our picture raises the questions : Was it actually written for it ? and is it possibly the long-lost likeness of Lucrezia which is called Leonardo's, but is only his in that it may have been his conception of the immortalized Lodovico's celebrated *innamorata* but was painted in his academy by his assistant, de Predis ? The probability is not very distant. Leonardo was the inventor of many of the important allegorical figures for the Milanese masques, into which he is known to have introduced Lodovico's cognizance in a giant Moor, or through Moorish troops with Moors' heads on their helmets ; but though these devices are known as his, he did not carry them out with his own hand. He was far too busy a man to have painted the numerous pictures formerly ascribed to him. May not the Tullymore portrait, then, add one more to those that were known as his, till in later years they have been found to have been painted by de Predis or another of his disciples ? I can find no likeness in the picture to the portrait suggested to be Lucrezia, attributed to Zenale ;[23] but should the last mentioned represent that celebrated beauty, then the lady of Tullymore may find her original in Cecilia Gallerani. Only further evidence can decide the question.

[22] 'Codice Atlantico.' 1 (U. P. I. 292.) Carta 164. See 'Ricerche intorno a L. da Vinci.' Uzielli.

[23] See BURLINGTON MAGAZINE, Vol. V, art. Zenale.

The brownish flesh tints of the latter portrait point to de Predis's later style. If it represents Lucrezia it can hardly have been painted before 1498-9, as in 1496 she is spoken of as a maiden in Beatrice's suite,[24] and this picture is that of a matron. If we place it at the latest date before the dispersal of the Milanese Court, it is somewhat difficult even then to reconcile it with a woman of less than thirty, and this difficulty again suggests the idea of Cecilia Gallerani, who was an older woman than Lucrezia. After 1499 de Predis is unlikely to have been connected with the Milanese ladies in question. In 1502 he painted his portrait of the Emperor Maximilian, and must therefore have been living in Innsbruck ; and on the entry of the French into Milan we know that Cecilia and Lucrezia took refuge in Mantua,[25] and that later the former lived in Cremona and the latter at the Rocca di Canneto.[26]

That de Predis was in Milan in 1498, and so might have painted Lucrezia then, appears from an agreement for designing tapestries for velvet hangings signed by him in June of that year ;[27] and we also know that in the preceding April Lucrezia was in Milan too, and that although Lodovico is thought to have forsaken her after Beatrice's death, he still cared for her at that time. This we learn from a letter congratulating him on his arrival in Novara, and practically joking him on the pretty ladies he would see, but doubting that there, or in all the world, he might find any comparable for beauty with Lucrezia and the Hippolyta (?) ; as well as from another notice showing that during his absence a secretary sent him daily reports as to the welfare of 'Il Signor Gian Paolo et Madona sua madre' (Lucrezia) and of 'Il Signor Cesare et Madona sua madre' (Cecilia).[28]

If our portrait were cleaned, a new light might be thrown upon it, as then two marks within the L. and O. might be seen more clearly. Meanwhile, to sum up the whole matter, it may be said that if the age of the lady seems to point to Cecilia Gallerani rather than to Lucrezia Crivelli, the epigram (not to mention the lack of resemblance to the Cracow picture) points strongly in the opposite direction. It is therefore Lucrezia with whom I am inclined to identify the picture. The enquiry seems to indicate with even more probability that the famous *Belle Ferronnière* of the Louvre is none other than Beatrice d'Este.

[24] November, 1496. Annalist of Ferrara. See 'Beatrice d'Este,' p. 302. J. Cartwright.

[25] 'Isabella d'Este.' J. Cartwright.

[26] Ibid.

[27] 'Archivio Storico Lombardo.' 1893.

[28] 'Archivio di Stato. Milano. Potenze Sovrane. Lod. Il Moro. Vicende Personali.' Mrs. Ady lately came across these notices when searching in the archives at Milan.



PORTRAIT OF LUCREZIA CRIVELLI(?) BY AMBROGIO DE PREDIS
IN THE COLLECTION OF THE RIGHT HON. THE EARL OF RODEN

A FURTHER NOTE ON PALMA VECCHIO

BY CLAUDE PHILLIPS

WHAT I have to say about the picture by Jacopo Palma the Elder, which is reproduced as the frontispiece, comes appropriately enough as a postscript to some remarks which I have ventured to put forward in the preceding number of THE BURLINGTON MAGAZINE upon two paintings with which his name has not for many years been connected. Messrs. Dowdeswells' picture had not, when I wrote, been freed from the coating of dirt and discoloured varnish which to a great extent obscured its true tonality, its true character. Now it stands forth, by common consent of those who have some familiarity with the Venetian school in its early maturity, an undoubted work from the brush of the master, one altogether typical of his style and his personal phase of splendid, unabashed voluptuousness, that no taint of over-consciousness or too obvious intention mars or deprives of its nobility. Here, then, is just such a *poesia*, such a poem of the brush, as Palma, the contemporary in his youthful prime of Giorgione and Titian, might have been expected to paint. What the precise subject of this luxurious Veneto-classical idyll may be I am not prepared to say, or even at present to guess. But it is being made clearer from day to day—and here Herr Franz Wickhoff has undoubtedly been a pioneer—that the Venetian *poesie* of the early *Cinquecento* were never merely poems glorifying man and nature in those rare and exquisite moments when they seem to be in close and loving union, but definite subjects, dictated, as may be legitimately surmised—and as in some instances is known—by humanists and learned patrons much more familiar with the minor poets of antiquity, the late ones especially, than the scholar of to-day deigns to be. I may frankly record my opinion that it does not greatly matter what the precise subject of Palma's idyll is, so entirely has he made it the vehicle for the expression of his own conception of full-blown yet fresh and youthful beauty in woman, of his own conception of nature, too, sympathetic and responsive in its exuberance to the soft glow of that beauty. Nor is it much more important to unravel the mystery in the case of Giorgione's *Concert Champêtre* of the Louvre, which we may consider the *œuvre type* of this particular group of painted poems. We may, indeed, be thankful that hitherto no interpretation of this work, so wholly satisfying in its delicious vagueness, has been found, to convince the reason and to dull the soul by its relentless accuracy. Not, indeed, that I would underrate the labours in this field of Herr Wickhoff, who has rendered invaluable aid to scholars and students in definitively naming the *Aeneas, Evander, and Pallas ('Three Philosophers')* of Giorgione at Vienna, and the *Adrastus and Hypsipyle ('Storm-Landscape with the Soldier and the Gipsy')* of the same master in the Giovanelli Palace at Venice; or in supplying with his *Medea and Venus* the most plausible title that has yet been found for the famous Titian of the Borghese Gallery, which the world will doubtless, for the present, in defiance of the *savants*, continue to designate as *Sacred and Profane Love*. Most of all would the *Three Ages* of the Bridgewater Gallery suffer from such scientific ticketing as it may, like its fellows, have to undergo in the future. To place upon the heads of this shepherd and this shepherdess definite names—however gracious, however idyllic in suggestion—would be to narrow, to bring within too rigidly circumscribing lines, the divine beauty of Titian's pastoral. And this is not mere sentiment, mere clinging to outworn prejudice. For these humanistic subjects, these late classical motives, were of little account to the magicians that were Giorgione and the young Titian; or, rather, they were but rudimentary themes to be steeped in the life-giving glow of their genius, and to issue forth such glorious, such 'symphonic' variations that the jejune, pedantic themes were absorbed, and their meagreness, their precision, dissolved into universality, into sheer beauty.

I must initiate my criticism of the picture which now occupies us by the acknowledgment that here Palma, avowedly influenced by, and emulating, Giorgione, is on a much lower level than either of his great contemporaries. Quite apart from the question as to what the precise subject of the idyllic fantasy may or may not be, the quality of the imagination is much below that which reveals itself in the two pictures from the same brush which I discussed in my preceding article. The significance is less deep; the limitation to merely physical beauty and luxuriance more marked; the appeal, through mere subject and the mere vision of the eye—straight from the soul, the creative genius, of the artist to the soul of the spectator—is far less potent. The Giorgionesque sensuousness is not tempered by that aloofness, that detachment from the actual action of the moment, that deep-seated reflectiveness, which lift Barbarelli's work into realms that are his very own—realms in which the beauty of earth and the beauty of man, touched to a new intensity by the intimate contact of the moment, are merged in each other, made one and indivisible.

And yet I am far from wishing to detract from the obvious, the readily appreciable beauty of Palma's poem of the brush, at once so sumptuous and so naïve in the simplicity of its

revelation. Though nowhere is the direct imitation of Giorgione so pronounced, nowhere does the individuality of Palma more strongly assert itself—not less in the conception of landscape than in that of form. Be it recorded, too—for this point is not without its importance, having regard to the ever-renewed discussions as to the relation to each other of the three contemporary masters—that the influence is that of Giorgione, not in the least that of the young Titian, although the fanciful might allege a similarity of relation between Palma's two female figures and those of the shepherd and shepherdess in Titian's pastoral. It will at once be recognised that our master, fascinated, as we must assume, by the *Concert Champêtre*, has striven, so far as his limitations would permit, to render in his idyll the atmosphere of the moment of restful delight, in its spiritual as well as its exterior beauty. The nude figure to the right strongly recalls, both in modelling and pose, that of the seated woman in the *Concert*, the position of the limbs being, however, adapted from the Hypsipyle in the Giovanelli picture. The build of the two Venetian beauties, one of them already overblown, is, nevertheless, essentially Palmesque in a certain massiveness that conveys inertness as well as strength; the wave of the rich blonde tresses, in its absolute regularity suggesting artificial aids to nature, is his; the peculiar break and cast of the draperies will be found to be entirely in his manner. Not less so the broad decorative treatment of the flowers and plants at the water's edge, though these do not show the sharpness or accuracy which we note in the foliage that makes a background to Palma's considerably earlier *Adam and Eve* at Brunswick. Indeed, the whole landscape-background, with its dark, dense masses of verdure silhouetted against the sky, is highly characteristic, most noticeably so being the solitary Palmesque tree that throws its broadly and rather mechanically touched leafage against the clear sky. The coarsest and least attractive part of the picture is just the thick, sunless curtain of flowering tree or shrub that fills up the greater part of the background. This might, indeed, in its formlessness and lack of accent be calculated to give us pause, were it not that a rendering of foliage, similar in coarseness and heaviness, though not identical in treatment, is to be noted in the *St. George and the Princess* of the Layard Collection, which, though much injured, is, so far as one can judge in the present position of the picture, an authentic example of Palma's middle time. The domed edifice to the extreme left, showing on a much reduced scale a certain family resemblance to the *Santo* of Padua, is again a detail that unmistakably indicates Palma as the painter.

By the way, this stream flowing straight across the picture, and almost horizontally, does not make a very satisfactory foreground to the figures, though the water, dark yet clear, is beautifully treated, and with a reticence in the rendering of the reflections that the modern painter might do well to emulate. The handsome mandarin duck that so complacently moves down the stream is a touch of almost incredible naïveté—a false note to us in its relation, or want of relation, to the two beauteous nymphs or mortals, who in voluptuous expectation dream away the moment. Even the contemporary Netherlanders, realists as they were, when they peopled their rivers, let the fair-breasted swan oar his way gently along them. But perhaps this duck, or drake, of the rich plumage, in Palma's time stood for something rare and precious, and evoked associations less homely, less utilitarian, than it does for us. Its effect here is very much that of the too familiar farmyard note which, heard in the sequestered vale within which fancy withdraws itself to dream, awakens the unwilling listener too crudely to the dreary realities of every-day life. It is particularly interesting to note that in Palma's famous portrait group, *The Three Sisters*, in the Dresden Gallery, we find, richly habited, the two superb Venetian women —*cortigiane*, it may well be—who so simply pose in splendid nudity in this picture. The likeness is very striking between the dazzling and somewhat scornful beauty in the centre of the Dresden group and the nymph whose form undulates in massive splendour on the flowery carpet that clothes the stream's edge with its luxuriance: less striking, perhaps, between the sister to the right of the spectator in the Dresden group and the nymph—most Giorgionesque of all Palma's creations—who sits facing her sister, also to the spectator's right. Judging by considerations of technique, I should take Giorgione's *Concert Champêtre* and his *Venus* at Dresden (the latter finished, as to the landscape, by Titian) to be his last works, and to date therefore about 1510. Since it has been seen that Palma has in this picture been directly influenced—to the point even of conscious imitation—by the *Concert*, we may safely infer that it was not painted earlier than 1510, or much later than 1515, a period at which his art must have been in its fullest bloom. Though on this occasion he openly and avowedly borrowed one main element of his picture, Palma was no eclectic, by nature and intention, as Sebastiano Luciani was. As I have attempted to show, he was never more thoroughly himself than here, in the picture newly brought to light: essentially Palma's are its qualities, and not less essentially his its defects.

No artistic career shows results more thoroughly homogeneous from beginning to end—from the

naïve little *Tobias and the Archangel* of the Stuttgart Gallery to the brilliant *Sacred Conversation* in the Accademia of Venice, which another hand than his assuredly finished—than does that of Palma. He developed, of course, and matured as he went on, his exceedingly great executive powers; he would still further have developed them, no doubt, in his own direction had his career not been cut short before he had attained half the age that Titian reached. But, even in the wonderful period of rapid expansion and transformation that the first quarter of the sixteenth century saw, his art underwent no radical change: it remained in quality, in scope and aim, in a great measure, too, in exterior characteristics, the same. Even basing conjecture upon the many analogous and contemporary instances that present themselves ready to hand, it is not easy to imagine what further development there could have been to the art of Giorgione that would not have destroyed its exquisite Quattrocentist flavour, its peculiar pathos in the expression of life and beauty, and robbed it of that impalpable bloom of fresh youth and growth that no words can adequately define. We have Titian's great career mapped out before us, and see its wonderful diversity in unity, and the astonishing developments of the latest and in many ways the greatest years. But Palma's genius was less finely tempered, though his personality was greater, stronger, more clearly defined, more natural in growth, and more self-dependent than it has been the fashion to admit of late years. He dwelt in a land, in an air, that were his own, and removed far enough from the everyday world; yet his wings were not strong enough to lift him from the earth to the atmosphere of poetized truth and beauty—impregnated still with humanity, yet spiritualized — where they abode. His is a lower place among the dominations, yet he sits firmly, nobly in his way; and his power over the lovers of fine painting, of art splendid and sincere, will increase rather than diminish as time goes on.

THE MAKING OF MODERN ARCHAEOLOGY

BY J. L. MYRES

THIS is a notable and valuable book.[1] To review a phase of the growth of knowledge, to trace the play of fresh facts on the minds of the thinkers, the impulse given by the thinkers to the discovery of more facts and the slow formulation of a method of research, is at once wholesome recreation for the expert, a stimulating exercise for the student, and the natural introduction to the subject as a whole. In such an enquiry we see not only a science in the making; we see men of science in the making too.

But to unravel so complicated a fabric as a new science, and to place in just perspective the achievements of workers who are but lately dead, or are in some cases even contemporary, demands the rare combination of specialist knowledge with philosophic outlook and historical imagination. And when the subject is of such recent origin as is the case with scientific archaeology, there is especial need of a level balance between the critical detachment of the historian and the vivid personal impressions of the front-rank man. For Dr. Michaelis has himself played no small part in the story which he has to tell; and his activity as an early member of the Archaeological Institute in Rome, still more as the interpreter and (in an archaeological sense) almost the discoverer of the treasures of classical art which adorn the private collections of this country, qualifies him in a peculiar way to be the historian of modern archaeology. Few of his contemporaries have the training, or the width of experience, or the variety of personal acquaintance with foreign scholars, which together make his book so nearly an ideal retrospect as it is.

The history of archaeology pursues anything but an even or orderly course. Even the 'natural' sciences have their chapter of accidents: very small obstacles obscure essential factors for generations; very small windfalls bring crucial instances into prominence before their time. But in the 'human' sciences, this element of chance is multiplied many times. Within our own generation, we have seen purely external circumstances—political, in Crete, for example—call a halt for half a lifetime to researches which we all knew to be the next step to knowledge: we have seen the attention of archaeologists diverted to marginal and barren fields, and their energies from discovery to hypothesis; and the history of archaeology is full of such Pisgah-sights. What would not Winckelmann have given for a sight of the altar of Pergamon, or Gerhard for an hour in the Acropolis museum? Yet Herculaneum and Etruria, lying on the right side of the line politically, were already revealed to them almost as they are to us. All conquests of knowledge, of course, start from the known, from a base, as it were, within our own country; but the archaeologist, more than any other, operates in a land full of

[1] Michaelis, Adolf. 'Die Archaeologischen Entdeckungen des Neunzehnten Jahrhunderts.' Leipzig: Seeman, 1906. 8vo. pp. viii, 325.

'neutral territories' guaranteed against his violation of them by the peasant, the brigand or the Turk.

For all that, the main outlines are clear, and the advance of this particular *Eroberungswissenschaft* has really been quite as orderly as one had any right to expect. *Ab Jove principium.* What actual objects of ancient art and handicraft were accessible in the days of Winckelmann? In his first chapter Dr. Michaelis supplies an answer. He traces the chance origins and casual growth of the principal collections in Rome, the light thrown by Herculaneum on the relation of bronze work to marble, and the frame which was found for the picture of ancient life and art, in the subaerial ruins of Paestum. The Arundel marbles in Oxford, of course, and the knowledge of Palmyra and Baalbek which Dawkins and Wood were bringing back for the London 'dilettanti,' lay practically beyond his ken. So early do we find the parting of the ways between British and Teutonic archaeology.

To most people, a chapter on the Napoleonic age of archaeology will come rather as a surprise; but Dr. Michaelis hardly exaggerates when he says of the expedition to Egypt (p. 14) that 'for the first time since Alexander the Great a military expedition was designed as a conquest for science also.' Note by the way that in both cases it was a preliminary condition that the commander-in-chief should be less than thirty years of age. Under such administration, ancients like Denon (who was actually fifty-one) naturally had a fair chance, and could renew their youth without risk of superannuation. Note, again, that in Championnet's excavations at Pompeii on behalf of the Parthenopean republic (p. 18) we have not only the first systematic excavation of an ancient site, but the first formal avowal that such an undertaking was among the proper business of a civilized government—Murat's accession only quadrupled the number of men on the diggings—and the first introduction of French enterprise into the campaign; happily and characteristically enough, just where, in the gay provincial watering-place, Hellene and Roman had met on equal terms.

Another Napoleonic conception—the creation of a great museum in Paris—set at all events an irrevocable precedent as to the separability of ancient monuments from their mother-land, which was promptly followed by London and Munich, and has latterly been imitated more ruthlessly still by St. Petersburg and by Berlin. The result, whatever the ethics or the barbarities of the proceeding, has been a *diaspora* of antiques over the intellectual centres of northern and western Europe, which has naturally had the profoundest influence on the study and the practice of art outside classical lands. The modern wave of nationalism, or more frankly speaking, *campanilismus*, which claims that masterpieces of ecumenical importance are the 'landlord's fixtures' of whatever cabbage-garden happened to conceal them, is an intelligible reaction; and is mitigated in its effects by facilities of access and of reproduction which were denied to Lord Elgin or to Stackelberg.

The close of the Napoleonic wars, the liberation of Greece, and still more the enlightened policy of certain governments, institutions and individuals, brought about a period of constructive activity, and recovered the main outlines of 'classical' culture. Dr. Michaelis marks its lower limit about the middle of the century; but this is an approximation only. It was a period of great names, of astonishing energy, of brilliant achievement and systematic advance—the last named, in classical archaeology, due largely to the grand gifts of foresight and organization brought to bear by Eduard Gerhard. At its close, even Britain, in the days when we preached *laissez faire* but sent gun-boats to dig up Xanthus and the Mausoleum, had very nearly stepped down, with Penrose and Newton, from its 'splendid isolation,' and entered archaeological Europe. But the promise of the great exhibition faded into the performances of 'South Kensington': *stat magni nominis umbra.* The Royal Society fared hardly better; the antiquaries were swept clean off their feet by the Gothic revival. The museums and galleries, which in Paris and Berlin remained the inseparable complement of the Academies, survived in London as isolated parasites of the Treasury; and the pacific conquests of coast land—as of ocean depth—which were the 'manœuvres' of the British navy in the periods of great peace, were surrendered to an ignorant specialism precisely at the time when the Anatolian training of a Moltke was making possible a German empire.

In yet another direction political stresses can be traced, irreparably active in the scientific world. It was not only in high politics that the third Napoleon undid the work of the first: nationalist ambitions on both sides, and the secession of the French archaeologists from the international *Instituto Archeologico* led directly to the recognition of the Roman foundation, after 1870, as a Reichsanstalt, and to the transference of its headquarters to Berlin. Fancy a British Cabinet 'recognising' the Cairo museum, or our three schools of archaeology, as an 'Institution of the British Empire.'

Since 1870 in fact—and in essentials for nearly a generation before—the history of classical archaeology has been, with few exceptions, the history of the triumph of Teutonic method and persistence.

At the same time, the exceptions exist; and an ultimate history of the movement will do justice to them. To the ancients, indeed—to the 'dilettanti,' to Lord Elgin and Cockerell, to Newton and his contemporaries, and to the

greater Frenchmen throughout—Dr. Michaelis gives thoroughly sympathetic treatment; and we can afford to smile at our own expense, when we read how, in the early days, fat stockfarmers came to Bloomsbury to 'study the antique' among the cattle of the Parthenon frieze; how the would-be purchaser of the Aeginetan pediments for London came with a blank cheque, but to the wrong place, so that the marbles went to Munich for an old song; or how, when Fellows failed to obtain the thanks of Parliament for his Lycian work (p. 81), 'aber die Königin machte ihn zum Sir Charles. Das geschah im Mai 1845; schon im Oktober desselben Jahres gab es auch eine Lady Fellows.' And so good-bye to Lycia!

But in the later period, and particularly since 1880, the perspective does not seem so true. Possibly even a 'methodik der Archäologie' has its shibboleths which we from beyond the water cannot frame to pronounce aright. Possibly we are all rather too near to the picture; possibly we each think our own geese are swans; but that is no reason why another should class them with the ugly duckling. At all events the minor Germans seem rather to crowd the picture; and the major Englishmen to drop out of view. Comparisons are odious, but even in the 'silence' which befell 'since Newton left the British Museum,' there does really exist a modest band of students over here, whose names, one would think, would not wholly disgrace Dr. Michaelis's page, or incommode the company they would meet there. In any case, the statement (p. 164) that 'der Schotte W. M. Ramsay das kleinasiatische Binnenland mehrfach durchreist hatte,' or that in Britain (p. 245) 'ausser den nordlichen Schutzwällen kommen nur gelegetliche Funde von Bade-anlagen, von Mosaiken oder dergleichen in Betracht, die nichts Besonderes, Britannien Eigenthümliches an sich haben,' which are the sole references to whole departments of modern British work, would seem to err on the side of conciseness; and it is difficult to forgive the total omission of the British excavation at Phylakopi—second only in importance, for the perspective of prehistoric Greece, to Dr. Evans's work at Knossos, and some five years earlier in date. Can it be that the Hellenic Society's publications are 'nicht zugänglich'?

I have chosen to lay stress on what seems to me the main merit of Dr. Michaelis's book, its masterly analysis of the main currents of thought and energy in modern classical archaeology; and on its chief defect, imperfect acquaintance with important work in recent years, when such work was not German, and particularly when it was English: and I have passed over briefly what to some will be its most valuable feature, the graphic summaries of the results of the principal excavations—at Olympia and Delos, at Pergamon and Priene and on the Acropolis of Athens—and the more detailed sections which deal with prehistoric problems, with the recovery of ancient painting, and with the present state of archaeological method and enquiry. Any one of these would merit a review to itself: all of them display the same great learning and ripe judgment as the more general chapters; but criticism of these would be criticism of detail mainly. The thinnest parts, if one may cavil where all is so good, are the chapters on the archaeology of Egypt and Mesopotamia: they would seem to have been added for completeness; and the same applies to the paragraphs in chapter viii which deal with the prehistoric culture of Italy and central Europe. Throughout, indeed, it must be borne in mind that what is primarily in question is the archaeology of the *Graeco-Roman* world; and that for a variety of reasons these other archaeologies came into existence under other auspices, and are still progressing in somewhat divergent courses.

HANS LÜTZELBURGER AND THE MASTER N. H.

BY CAMPBELL DODGSON

OUR illustration reproduces on a slightly reduced scale a portion—approximately two-thirds—of a remarkable production of the great age of German wood-engraving. It represents a battle of peasants against naked men in a fir wood in Utopia. By an inscription on a tablet placed to the left in the lower margin, HANNS. LEVCZELLBVRGER. FVRMSCHNIDER. 1.5.2.2., we learn that the block was cut by Lützelburger immediately before the commencement of the connection with Holbein which has made his name imperishable. In the corresponding position under the right end of the woodcut he placed an alphabet of Roman capitals on a second and more ornamental tablet. In another edition these tablets are wanting, but the margin is occupied by German verses, thirty-four couplets in three columns, to which I shall soon return, since the study of their contents is necessary for the interpretation of the composition. The verses are only preserved, so far as I can ascertain, on a single impression, that of the Dresden print-room, and their text has never been printed in full.[1]

[1] I am indebted to Dr. Geisberg for an accurate transcript. The beginning and end are quoted, not without misprints, by Passavant (P. G. III, 445. 2).

Hans Lützelburger and the Master N. H.

Since almost all that we know of Lützelburger connects him with Basle, where he worked in constant collaboration with Holbein from the autumn of 1522, when he was cutting the illustrations to Adam Petri's folio New Testament, to 1526, when he died, it has generally been assumed that the block of the *Battle in Utopia* was cut at Basle, and that the unknown artist whose initials appear upon the tablet within the woodcut itself belonged to the school of Basle. Both these assumptions, however, there is good reason to doubt. The allusion in the opening couplet[2] to More's 'Utopia' and to the name of More or else to the 'Moriae Encomium' of Erasmus proves nothing with regard to the production of the woodcut. The 'Utopia' had been printed at Basle in 1518, and must have been so well known by 1522 to readers in all parts of Germany that a playful allusion to it would be quickly understood. It may be doubted, nevertheless, whether the artist and his friend the poet had any closer acquaintance with the contents of the book than most of us who find 'utopian' a convenient adjective to-day. The woodcut does not illustrate any passage of the 'Utopia,' and the author of the verses has contented himself with borrowing that already famous name for an imaginary island in which he chooses to lay the scene of action. 'In that island was a great slaughter,' he goes on, 'and I have heard tell that a hundred thousand were slain, but it was so many years ago that I believe it is untrue, for how could a naked man withstand an armed peasant?' There is nothing of this in More.

Lützelburger's earlier career, moreover, is not entirely unknown to us. In 1522 an alphabet was first used by Schöffer at Mainz of which the L is signed H. L. F.[3] The same date and initials occur on two specimen ornamental alphabets evidently designed by the unknown artist who worked for Schöffer's press. Lützelburger, therefore, in that year had relations with Mainz, whether he resided there or (the less likely alternative) received and cut the blocks at Basle and sent them thence to Mainz. What interests us more, however, is the threefold evidence for an earlier residence of Lützelburger at Augsburg. At a later date than that of which we are now speaking he calls himself on the proofs of the *Dance of Death* initials (p. 3) 'Hanns Lützelburger, furmschnider, genant Franck.' Now, Hans Franck, who has nothing to do, of course, with the Swiss painter of that name who died in 1522,[4] was one of the group of wood-engravers who were working at Augsburg about 1516-1519, under the direction of Jost de Negker, on the blocks for the Emperor Maximilian. His name is written or else his monogram cut upon the back of nine of the *Triumph* blocks still preserved at Vienna, and he also cut nine of the series of *Saints connected with the House of Habsburg*, in 1516-17. A wood-engraver's monogram composed of the letters H F occurs on woodcuts designed by Schäufelein in the Plenarium of 1514, printed at Basle, but certainly drawn and probably cut at Augsburg. There is no evidence that this H F is Hans Franck, but it is very likely that he would have been doing such work for a publisher shortly before entering Maximilian's service. The name Hans Franck, however, actually occurring on both Augsburg and Basle woodcuts, is one piece of evidence for Lützelburger's connection with the former city. The second is the orthography of the poem printed under the *Battle of Naked Men*. It was remarked long ago by Woltmann[5] that the verses are in the Augsburg dialect. The 'ai' in the lines already quoted may serve as a specimen. Both Woltmann himself and His[6] wrote in favour of the opinion that the woodcut was produced at Augsburg; Lützow[7] held that Lützelburger came from Augsburg, but treated the designer of the woodcut in question as an artist of the Upper Rhine. It has been remarked by Dr. Dörnhöffer that Lützelburger himself was probably no Augsburger by birth, his name and the spelling 'furmschnider' (for 'formschneyder') suggesting rather a Low German origin, yet we find Jost de Negker calling himself 'furmschnider' on a woodcut printed at Augsburg in 1538.[8]

The third piece of evidence concerns chiefly the designer, of whom hardly anything has yet been said. Mistaken explanations of his signature may be ignored. His initials are undoubtedly N. H., and if the print be held to a mirror or raised against the light and read from the back, it will be seen that the letters were rightly drawn, though not so as to produce their correct appearance when reversed by printing. Passavant describes another woodcut by him, *Divisio Apostolorum*, with a monogram N. H. and the date 1522, but omits, according to an irritating practice which causes endless avoidable trouble to students of a later generation, to mention where he saw it. For Passavant's No. 3—a signed cut of children with sprays of flowers—I recently searched in vain at Basle, where, according to Nagler, it is preserved among Holbein's woodcuts. If it be true that it is quite in Holbein's style, there may be reason for supposing that the artist spent some time at Basle after leaving Augsburg; later we shall find him at Cologne.

[2] Ain Insel haiszt Vtopion
Die leyt nit ferr von Morian.

[3] Butsch, i, 51, and Taf. 78. See also 'Jahrbuch d. k. preuss. Kunstsammlungen,' xx, 246.

[4] 'Jahrbuch,' xix, 64 ff., especially p. 71. The fact that there was an artist already signing woodcuts with H. F. at Basle may have led in part, at least, to Lützelburger's adoption of H. L. for his later monogram.

[5] 'Holbein,' i, 193.

[6] Zahn's 'Jahrbücher,' iii, 169.

[7] 'Geschichte das Deutschen Kupferstiches.' etc., 149.

[8] 'Anothomia eines weibs leib.' Albertina.



Here our knowledge of the master and his works remained, as Passavant left it, for more than forty years. No name that fits the initials can be found among the records of Augsburg artists published by Vischer, nor does Merlo help us to find him at Cologne. In 1904 Dr. Dörnhöffer, in a review of Dr. Röttinger's monograph on Hans Weiditz,[9] attributed a number of Augsburg illustrations to the artist of the *Battle of Naked Men*, of whom Professor H. A. Schmid had recently written[10] that 'no woodcuts by this master appeared at Augsburg.' With my mind full of prejudices about the intimate association of Lützelburger and N. H. himself with Basle, and having hitherto held a different theory about the illustrations in question, I was unwilling at first to accept the attribution, but I am now all the more anxious to assert my complete adherence to Dr. Dörnhöffer's opinion, and to claim for the master N. H. an honourable place among the Augsburg illustrators of 1520. For that is the date which must be given to the Apuleius woodcuts, though the book that contains them, 'Am Schon Lieblich auch kurtzweylig gedichte Lucij Apuleij von ainem gulden Esel,' was printed by Weissenhorn so late as 1538. It is evidently a parallel case to that of the famous Petrarch illustrations by Weiditz or that of Holbein and Lützelburger's *Dance of Death*, in which publication was deterred by some financial difficulty or the removal of the artist before the series was complete, though the greater part of the woodcuts had long been finished. The first thirty-seven woodcuts of the Apuleius, which Dr. Röttinger had claimed for Weiditz, belong obviously, by style, costume and every internal evidence, to the first date named. The remainder are in Schaufelein's worst and latest manner, and were no less obviously drawn by him in a hurry about 1537, when the project for publishing the translation of 'The Golden Ass' was taken up afresh. It would need several illustrations, and would lead me too far from the immediate subject of this article, to discuss in detail the resemblances which prove the authorship of N. H., when allowance is made for the hastier and more careless craftsmanship bestowed on a long set of popular illustrations, as compared with the elaborate finish of this single carefully wrought show-piece. Another

[9] 'Kunstgeschichtliche Anzeigen,' Heft 2.
[10] 'Jahrbuch,' xx, 249 (1899).

characteristic work of the master appeared in 1519-20 in Maximilianus Transilvanus, *Legatio ad sacratissimum Caesarem Carolum*. Two minor Augsburg works may be passed over here. I have lately found at Hanover a woodcut by the same hand of a group of saints (the *Nothelfer*), which has every appearance of belonging to a series of illustrations in a book which remains to be identified. Then, lastly, the illustrator of the Apuleius is recognisable again in a set of thirty-seven woodcuts, one of them signed N. H., which appeared in a little book on the Passion with verses by Chelidonius, printed by Quentel at Cologne in 1526.

I must now return to the *Battle* piece itself, which is to be regarded as the latest Augsburg work of Hans Franck or Lützelburger, unless we suppose the use of Augsburg dialect in the inscription to have survived a joint removal of designer and engraver from Augsburg to Basle. It may be well here to summarise briefly the contents of the verses. Those of the first eight lines have already been given. 'The artist,' continues the writer (9-18), 'has striven here to prove what high art in painting[11] is; the painter's design is often reproduced in woodcuts, and if the former does not know his business, his goats will be taken for donkeys and his angels for devils.' After a recapitulation of the history of painting and the esteem in which it was held among the ancients (19-36), he describes (37-61) the natural gifts and the training necessary to the artist. The concluding lines (62-68) deserve, from their direct bearing on the portion of the woodcut here produced, to be quoted in full :—

Desz maalens seind nit vil gelerte
Darumb man billich loben soll
Den, der sein kunst beweiset wol
Als diser auch ain maister was
Doch ist jm lieber das wein glasz
Das braucht er für ain langen spiesz
Er thüe jms nach, den das verdriesz.

'The present artist,' we are told, 'is one of the few who merit praise for skill in painting, but he is more fond of the wine-glass : he uses it instead of a long spear ; let him whom that (painting or the use of the spear ?) annoys follow his example.'

Among the group of Utopians on the left are two men who arouse our attention by their detachment from the fray. The first points with a stick to the palette[12] on the ground and gazes intently at an object which he holds in his right hand. The verses identify the person and explain his action and the nature of the said object. This is the master N. H. himself, pointing to his own signature and looking fondly at the object of his affections—the wine-glass which takes the place of a spear in his hand.[13] It is evidently a vessel of blown glass, irregular in shape, with a long neck and a lip. One would naturally call it a flask rather than a glass, but a man may be seen in the act of drinking from just such vessel, putting the lip of the glass to his mouth, on the tenth leaf of the Apuleius. The younger man to the left, running up with a can in his right hand and pointing with the forefinger of his left hand to the palette, evidently stands in some close relation to the artist. May not this be the engraver, Hans Lützelburger, whose name stands, on the original sheet, just below this group ? His eyes are directed out of the picture with that peculiar look which generally denotes a portrait of the artist when introduced among many figures in a composition. The consciousness of his own importance implied by the introduction of the engraver's portrait in addition to that of the draughtsman is quite in agreement with what we know of Lützelburger, who was not at all content with the anonymity which was usually the fate of the cutter of the block. There are several cases, besides those already mentioned, in which he signed his woodcuts after Holbein, and His has pointed out that all the records extant about the publication of the *Dance of Death* by Trechsel indicate that Holbein worked for Lützelburger and not *vice versa*.[14] In the present case, it is the engraver's name, not the draughtsman's, that is stated on the margin, and we must suppose that the woodcut was published by Lützelburger. The gist of the verses makes it clear that both painter and engraver were proud of their achievement and submitted it deliberately as a fine work of art to the judgment of connoisseurs. There is not the sure and definite line, the lucid composition of Holbein, but there is much of the quaintness and curious research of Altdorfer in this picture of a contemporary quarrel of German peasants in a German forest, redeemed from the commonplace by a savour of poetry and myth.

[11] 'In maalen.' 'Malen' is often used, as well as 'reissen,' for the draughtsman's share in the preparation of a woodcut. The author writes here (ll. 13-14) :—

Ausz maalen kumpt gar vil zu druck
Durch formen schneyden manig stuck.

[12] For a modern instance of a palette of similar shape, see Mr. Holman Hunt's portrait of himself lately exhibited at the Leicester Galleries.

[13] Mr. Peartree has suggested to me an interesting explanation of this insistence on the artist's taste for drinking in preference to fighting. Both Lützelburger and N. H. at this time either were contemplating, or had just accomplished, a migration from Augsburg to Basle, probably on account of the same depression in the business of book illustration that drove Weiditz to Strassburg. It has been remarked by several writers that the specimen alphabets of 1522 were meant to recommend Lützelburger to the Basle printers. Mr. Peartree suggests that nothing was more likely to make N. H. acceptable to the magistrates at Basle than a dislike of fighting and a tendency to sit peaceably in the *Ratskeller*. The Swiss artists were only too ready to cross the Alps with the *landsknechts*, and give trouble by their unruly manners at home. Continual efforts were made by the civic authorities of Basle to suppress such *reislaufen*, as it was called.

[14] Zahn's 'Jahrbücher,' iii, 166, 167.

THE SHORES OF THE ADRIATIC[1]

BY E. B.

MR. JACKSON writes of certain districts of Italy which, for the most part, are but little known to the traveller, still less to the tourist; and as those parts of the peninsula (embracing as they do the whole eastern side, with the exception, for obvious reasons, of Venice) are full of interest, this handsome volume supplies a decided want. It is well printed and well illustrated—the illustrations include eighty-three plates, some half-tone, some line drawings, seventeen line drawings in the text, besides eighteen plans of churches: they are mostly architectural, but there are a few miscellaneous ones, some of which might well have been omitted.

The districts chosen afford ample scope for the descriptive powers of the architect, for within their limits are the greater of the Apulian cathedrals; the abbeys of Bari, San Clemente in Casauria, and Pomposa; the churches of Canosa, Monte Sant' Angelo, Ravenna, and Cividale; the castles of Castel del Monte, Lucera, Trani, Bari, and Brindisi. And the interest, in the case of the churches, is not confined to the mere building; some of the ambos, for example, are very remarkable. Those of Ravenna are comparatively well known: not so that of Troja, which was erected in the middle of the twelfth century, or those in the cathedral of Bitonto, one of which is dated 1229 and signed *Nicholaus sacerdos et magister*. There are, too, some interesting *ciboria*: S. Nicholas at Bari has an octagonal one which is possibly the earliest of its kind.

Putting Venice and Ravenna aside, the mosaic work to be seen in the churches in the Adriatic coast of Italy is almost unknown, and the accounts given by Mr. Jackson of some of the mosaic pavements cannot fail to excite considerable interest. In the extreme south, in the cathedral of Otranto there is one of the most remarkable, if not the most remarkable, of these pavements; but it is hardly necessary to do more than refer to it, as every one who knows Freeman's 'Subject and Neighbour Lands of Venice' (and who that is interested in Italy does not?) will recall it to mind. It is only necessary to say here that, to use Mr. Jackson's words, a 'tree starts from the west doorstep, branches to right and left, and its branches reach as far as the high altar; upon them and between them are figured biblical subjects, historical personages, symbols and real and fantastic animals.' In a large church, once Benedictine, in the Tremiti islands is another mosaic of this kind: 'at the entrance of the church a great eagle spreads his wings in a circle more than six feet across; in the middle of the nave there are water birds, fish, and a fine griffin; and in the choir four enormous animals—two stags and two elephants.' Further north again, in the church of Pomposa, also once Benedictine, is a similar pavement in which are figured elephants, peacocks and griffins. Mr. Jackson is of opinion that the pavement in the Tremiti islands 'shows oriental influence strongly,' and that the border of the pavement in the apse of S. Nicholas of Bari (another Benedictine church), which consists of cufic monograms, is possibly Arab work. Mr. Jackson pays a generous tribute to the influence of the black monks on art and learning, an influence which has persisted to the present day; in which connexion it is perhaps not without interest to note that quite recently a distinguished Cambridge scholar of European fame has been elected abbot of an English Benedictine house.

Metal work abounds in the churches written of by Mr. Jackson. He has much to say of the bronze doors sent from Constantinople to Monte Sant' Angelo in the twelfth century; of those made in the same century for the cathedral of Troja; of those made for S. Sabino at Canosa by Roger of Melfi; of those belonging to the cathedral of Trani, and the abbey of San Clemente in Casauria; of the grilles, knockers and balconies of Rimini and Treviso; of the goldsmith's work in the treasuries of the churches.

The treasures of Cividale and Caorle are well known, but the same cannot be said of some of the other objects of the goldsmith's art noted by Mr. Jackson. At Bari, again in the favoured church of S. Nicholas, there is a silvergilt reliquary given by Charles II of Anjou (1285-1309); at Ascoli Piceno, the home of the famous cope, there are a fourteenth century silver altar frontal, a silver statue and a reliquary attributed to Peter Vanni, and a crosier designed by Vasari; Teramo boasts the possession of the masterpiece of Nicolo di Guardiagrele, 'the most accomplished of the fifteenth century goldsmiths of the Abruzzi'—an altar frontal of silver parcel gilt, ornamented with enamels and *nielli*—a remarkable work, the description of which may be found in 'The Shores of the Adriatic,' together with much information about the life and works of the master.

Some of the customs of the Terra d'Otranto are distinctly original. Of these, one example must suffice. In Taranto, which is, by the way, a considerable distance from the shores of the Adriatic, when a man wants to marry he walks backwards and forwards under the window of the girl he admires, and if his advances are accepted she spits on his head! Among the superstitions he mentions a custom which seems to be erroneously included in this category. At harvest-time, he says,

[1] 'The Shores of the Adriatic: The Italian Side.' An Architectural and Archæological Pilgrimage. By G. Hamilton Jackson. London: Murray. 1906. 1*p. xiv, 358. 21s. net.

when the sun is just setting, the labourers stop work and range themselves in a semi-circle, kneeling and looking towards it, the head man then says a prayer, to which all respond in chorus. Mr. Jackson has mistaken the Angelus for a superstitious rite. This is the more extraordinary from the fact that the correct explanation is given by Mrs. Ross—to whose 'Land of Manfred,' judging from a very close similarity of language, Mr. Jackson appears to be indebted for the account he gives of this custom.

A considerable portion of the book is devoted to scrappy history, which might with advantage have been curtailed or omitted. The absence of references to authorities makes criticism difficult; but in one instance at least Mr. Jackson seems to be at fault, probably from too great a reliance on some local authority. A good deal of space is devoted to Manfredonia, the city built by Manfred in the middle of the thirteenth century to take the place of Siponto, which had been almost swept from the face of the earth, and of which nothing is now left but a portion of the old church and a couple of columns. Mr. Jackson says that a quarrel arose between the new church of S. Laurence and the old one of S. Mary as to which really was the cathedral, and that the question was only settled in the seventeenth century when S. Laurence 'was made vice-metropolitan of S. Maria Siponto.' This story seems to be quite unknown to the great authorities—Ughelli, Cappelletti, and Moroni—and it is not improbable that Mr. Jackson has relied on someone who had heard of the dispute between the churches of Manfredonia, the curial name of which has always been Sipontum, and Monte Sant' Angelo (which was actually settled in the middle of the seventeenth century) and mixed up the latter with the old Siponto.

The use of the term 'vice-metropolitan' suggests that Mr. Jackson is not quite familiar with ecclesiastical terminology, a knowledge of which some seem to think comes by light of nature. It is meaningless to describe the old cathedral of Caorle as an *archipresbiterato* (p. 345); it would be as suitable to speak of Canterbury Cathedral as a deanery. The church of Caorle is now a parish church whose head priest has the not uncommon title of archpriest. The monks of Cluny were known as Cluniacs not *Clunists* (p. 38); and it is unusual to speak of a king as being 'consecrated' (p. 38). Nor is he quite clear as to the ecclesiastical divisions of Italy. He says (p. 68) that the chief church of Bitonto is no longer a cathedral, the sees of Bitonto and Ruvo having been united in 1818: but in this case, as in many others in Italy, though there is but one bishop there are two dioceses, each with its cathedral and diocesan officials. S. Mary Major is not only the 'principal church' (p. 124) of Barletto but its cathedral. It is incorrect now to speak of 'the two collegiate churches' of Vasto d' Aimone: one of them has been a cathedral for at least half a century and the other seems to be no longer collegiate. The churches of San Daniele and Gemona are not, and, we believe, never have been cathedrals, though they are so described: the first on p. 323, and the other, in the index, on p. 354. And if Mr. Jackson refused the title of cathedral to the church of Bitonto on account of the supposed suppression in 1818, why does he accord it to the church of Bitetto, which actually ceased to be a cathedral in that year?

There are a few other slips, which the author will probably discover for himself in preparing the next edition, but the merits of the book are many, and it is not too much to say that it must be possessed by everyone who is interested in Italy.

NOTES ON VARIOUS WORKS OF ART

THE TURNERS AT BURLINGTON HOUSE

THE earliest of the three oil paintings which bear the name of Turner is Sir Samuel Montagu's *Mercury and Hersé* (90), which was exhibited at the Royal Academy in 1811. Though sometimes spoken of as a companion to *Crossing the Brook*, it is hardly a companion to that masterpiece, but a curious herald or forerunner of it. In design the two pictures are very similar, yet in the *Mercury and Hersé* the paternity of Claude is strongly in evidence; in *Crossing the Brook*, though it was exhibited only four years later, the traditional mould has been filled with a wholly new content. *Crossing the Brook* shows much more evidence of direct study of nature, but this study is disciplined and transmuted into the higher forms of perceptual beauty by the rigorous training of the imitative period.

Hanging opposite to the *Mercury and Hersé* in the large gallery is Mr. Holbrook Gaskell's *Burning of the Houses of Parliament* (113), which appeared in the Academy in 1835. In the twenty years that elapsed between the painting of *Crossing the Brook* and of this picture, the fresh, keen study of nature has been developed in the direction of the modern Impressionistic standpoint. The main object of the painter is now to reproduce the *immediacy* of the visual impression—in this case to give the very bewilderment that the eye feels in passing from the mass of raging flames to the dim recesses of the silent night. In the endeavour to divest perception of its slowly amassed train of mental associations, and to turn it as far as may be into an organ of pure sensation, much of the patrimony inherited from Claude, Wilson, and Poussin has been dissipated. Its ruins linger in

the unparalleled cunning with which the formal elements of the design are used. And it is this element of infinite technical daring and resource, using conscious artifice to heighten the unexpected beauties and shocks of our sensations of sight, which separates all Turner's later work from the guileless and ineffectual struggles of his Impressionist progeny.

That Turner saw with his own eyes the Houses of Parliament burning the picture itself tells us. The sketch-book he had with him at the time contains nine colour sketches made from various points along the Surrey side of the Thames. These sketches are not at present available for public examination, but the curious may consult a quiet little low-toned drawing in the water-colour rooms at the National Gallery (No. 816A), which Turner had made some forty-one or two years earlier, of the same view as that given in the oil picture. The circumstances are different, and in the oil painting the perspective of the bridge has been raised; but the two views have so much in common as to suggest that the earlier drawing had been referred to in building up the later picture.

The same owner contributes another oil painting (No. 137), which hangs near the door in the fourth room. The title of this picture—*The Devil's Bridge, St. Gothard*—indicates that the subject-matter is Turnerian, but in the painting itself I must confess that I have failed to find a single touch which reminds me of Turner. But Turner's style varies within such exceptionally wide limits that no student of his work can feel that he has an exhaustive knowledge of all these variations. I can only say that I have never met with a picture from his hand that bears any resemblance to the kind of touch with which this picture is painted, or a design constructed on the lines on which this is constructed. The authentic works which have the closest connection with this picture are Mr. Frederick H. Fawkes's *Devil Bridge* and *Falls of the Reichenbach* (both dated 1804), and Sir Donald Currie's *Mont Blanc from the Val d'Aosta*, three water colours which were all exhibited in an adjoining room last year. But what a difference in the treatment of the rock forms between these drawings and Mr. Gaskell's picture! In the drawings, in spite of their almost excessive accumulation of detail, the emphasis is always on the living generic lines of the mountain structure; in the painting we have a bewildering mass of accidental shapes heaped together without a thought of the forces which hold them together. The figures, too, do not bear the stamp of Turner's creation. It is easier to say that the sharp, clever, and slightly mechanical touch with which this picture is painted is not Turner's than to say with confidence whose it is. I have heard J. D. Harding suggested, but on the whole I would suggest W. J. Müller as the more likely author.

With the limited space at my disposal, I can only refer briefly to the water-colours. But the thirty vignettes to Campbell's poems call for little comment, except possibly a word of protest against their exhibition. Many admirers blush when several of the Rogers vignettes are referred to, but the Campbell vignettes are on an even lower plane of artistic achievement. It is hardly credible that the lovely *Rivaulx Abbey*—one of the earlier and best of the *England and Wales* series—is by the same man. The elaborately finished *Grenoble* (224) must have been painted about 1828. Is this the drawing Ruskin once referred to as 'Mrs. Holford's, of Hampstead'? What seem to be two trial shots at this subject are among the exhibited sketches in the National Gallery (Nos. 611 and 612). Sir Donald Currie's three other important drawings belong to Turner's last period. The best of these, the *Lake of Zug* (216), was once in the possession of Ruskin, who chaunted its praises in 'Modern Painters' and elsewhere. The *Lake of Zug*, I may add, figures in the catalogue as the *Lake of Zurich*.

A. J. Finberg.

A LOST VAN EYCK

An addition to the iconography of Jan Van Eyck, which may have escaped the notice of some of those visitors to the Winter Exhibition of the Royal Academy who are curious about such matters, seems worth recording in this place. In the representation of *A Picture Gallery*, by Haecht (No. 52, dated 1628), among the paintings counterfeited upon the walls is one which must almost certainly be a copy of a lost and hitherto unknown original. A young woman is being assisted at her bath by an attendant dressed in red, with a water-bottle. In the window at her side hangs a mirror in which the two are seen reflected. The nude figure is closely related to the *Bathing Woman* at Leipzig, which has already been connected with a lost Van Eyck. The attendant resembles, both in dress and features, the wife of Jan Arnolfini, while, in addition to the mirror and the window, the other accessories, such as the furniture and especially the little dog and the pair of sandals upon the ground, also recall the National Gallery panel. Although the present work does not correspond with the bath picture which Van Eyck is known to have painted, the copyist has evidently given us a faithful reproduction of a similar unknown work by the same hand.

Archibald G. B. Russell.

Mr. Edward McCurdy is engaged upon a biography of Vittore Carpaccio, and will be grateful if any readers of The Burlington Magazine can

assist him with notes or information as to unpublished matter bearing upon that painter. Letters should be addressed c/o The National Safe Deposit Co., Chancery Lane, W.C.

Messrs. Chatto and Windus have added to their 'Medici Prints' a large coloured facsimile of the famous *Last Supper* by Leonardo da Vinci. So far as accuracy goes it appears to reach the extremely high standard of the three plates previously published, the quality of the blue draperies and of the grays in the ceiling being wonderfully rendered. The only criticism we have to make is that the table-cloth is relatively too light in tone, and thereby detracts somewhat from the landscape seen through the windows at the back. The ruined condition of the original serves to show the perfection of the reproductive process well, but we hope it will next be applied to some works in more authentic preservation.

A LETTER TO THE EDITOR

To the Editor of THE BURLINGTON MAGAZINE.

SIR,—Touching the painting of King Richard II in the abbey church of Westminster, it may be better to quote the Latin original of the entry referred to by Sir Martin Conway than the somewhat misleading translation :

> Dompno Petro Sacriste ecclesie beati Petri Westmonasterii. In denariis sibi liberatis per manus Johannis Haxey in persolucionem xx. li. quas Dominus Rex sibi liberare mandavit tam pro pictura cooperture supra Tumbam Anne nuper Regine Anglie infra dictam ecclesiam humate existentem quam pro remocione unius tumbe prope tumbam ejusdem Regine ac eciam pro pictura ejusdem tumbe remote et pro pictura unius ymaginis ad similitudinem unius Regis contrefacte in choro ecclesie predicta per breve de privato sigillo inter mandatos de hoc termino. xx. li.

I venture to suggest that 'the counterfeit image in likeness of a King' (*unius Regis*) could not have been the well-known portrait of King Richard at all, but the effigy which was carried in the funeral procession of King Edward III, and which, after twenty years' exposure in the church, had probably got somewhat dingy and dirty. The making of this effigy is described in almost identical terms in the Wardrobe Account for 50 Edward III—1 Richard II :

> Stephano Hadle pro factura unius ymaginis ad similitudinem Regis, &c. [Accounts, etc. (Exch. Q.R.) 398/9]

Yours faithfully,

W. H. ST. JOHN HOPE.

ART BOOKS OF THE MONTH

BOOKS ON PAINTING

VELAZQUEZ. By A. de Beruete. Methuen. 10s. 6d. net.

IF one third of the art books that pour from the press had the all-round merit of this, both publishers and the public would deserve congratulation. Señor de Beruete has long been known as an indefatigable student and critic of Velazquez, and this revised edition of his earlier work on the subject is worthy of the author's great reputation. He is, first of all, fortunate in possessing a practical knowledge of painting, without which it is really impossible to speak with decision on the points, still numerous and important, that have to be discussed in connection with the authenticity of certain pictures ascribed to Velazquez. Secondly, Señor Beruete has the gift of method. His book goes through the whole artistic life of Velazquez chronologically, illustrating and discussing all his pictures in the order in which they were executed, so as to give the clearest possible view of his development without redundance or repetition. In this respect he is well seconded by his publishers, who have allowed him no less than ninety-three full-page illustrations in half-tone and a photogravure frontispiece. The blocks are for the most part so sharp and clear that the frontispiece seems in comparison a shade too soft The book is thus very cheap as well as good.

Though the aesthetic side of the art of Velazquez is not neglected, it is to the critical portions that the student will turn with the greatest interest, because the qualities of Velazquez as an artist have already been well handled by Mr. Charles Ricketts and others. It must be said at once that the author differs from previous authorities on Velazquez by narrowing the amount of his genuine work to the smallest conceivable limit. This involves the rejection of a good many pictures which in the opinion of most other good judges are undoubtedly from the master's hand; and although the scope of the present book did not allow of these being discussed at length, it is unfortunate that they could not have been arrayed in a small appendix with such brief notes as would sum up the author's case against them.

The arrangement of the *bodegone* pictures of the painter's early life is not quite clear. The *Christ in the House of Martha* from the technical point of view looks certainly earlier in style than *The Water Carrier* or Sir Frederick's Cook's *Omelette-woman*, even if the state of our present knowledge of this period of Velazquez's work does not warrant any very positive criticism of some other points which the author makes. Coming to the next portion of

the painter's life, it would be interesting to know whether any documentary evidence exists as to the painter's studio assistants when he first obtained his position at court. The paragraphs dealing with the portrait acquired in 1904 by the Boston Museum are by no means clear on this subject. On the face of it, it seems unlikely that Velazquez had from the first an *entourage* of scholars and helpers, similar to that which surrounded Rubens or Van Dyck.

On the vexed question of Mazo and other students and imitators of Velazquez, the author takes a strong line, ruthlessly condemning every picture that does not come up to the master's best standard. In the case of the landscapes, such as the *View of Saragossa*, which is reproduced, the gulf between Velazquez and Mazo is no less wide than the other works undoubtedly by Mazo's hand would indicate, and it is hard to believe that the lesser man could have bridged it again and again as Señor de Beruete would have us believe.

That the *Betrothal* in the National Gallery may be a brilliant piece of imitation by Giordano is credible enough. Yet the list of pictures given to other minor men is distinctly formidable, including as it does the versions of *The Riding School* in the collection of the duke of Westminster and at Hertford House, the duke of Devonshire's sketch of the lady whose portrait is at Hertford House, and the *Portrait of a Lady* at Berlin. The *Alessandro de Borro* in the same collection, the *Pulido Pareja* and the *Dead Roland* in the National Gallery, the small study of *Las Meniñas* exhibited at Burlington House a few years ago, and many other pictures have hitherto borne the name of Velazquez with some question, but are with more reason omitted by Señor de Beruete from his book.

In connection with the portrait of *Queen Mariana of Austria* (p. 102), the whereabouts of which are unknown to Señor de Beruete, we should like to know whether this is not the picture in the collection of Colonel Payne of New York. This picture has certainly better claims to authenticity than most of the versions of the subject. In many of these cases, such as that of the *Philip IV* at Dulwich, the consensus of opinion will be with Señor de Beruete, and if in general his attitude seems a little strict, the fault, if it be a fault, is on the right side. Students of Velazquez may venture to differ from him in minor details relating to their favourite pictures, but it is impossible to deny that the book as a whole is almost a model of what such a study ought to be.

MEISTERWERKE ALTER KUNST, AUS DEM BESITZ VON MITGLIEDERN DES KAISER-FRIEDRICH-MUSEUM - VEREINS IN BERLIN. Berlin Photographic Co. £12 12s.

THE exhibition of works of art belonging to the members of the Kaiser-Friedrich-Museum-Vereins held in honour of the Imperial silver wedding created such interest among art lovers both in Germany and abroad that the Berlin Photographic Co. have done well to bring out this sumptuous record in photogravure of the most notable pictures there shown. The reproductions are on a large scale and are admirable examples of the best that modern processes can accomplish. If they err at all, it is perhaps in the sacrifice of sharpness of detail to richness and beauty of tone. The portfolio contains twenty-nine pictures, of which a considerable number are masterpieces. Some of these have but recently passed through the London market, and their acquisition is a proof of the high intelligence of that group of public-spirited connoisseurs who have done so much under Dr. Bode's guidance to raise the Berlin Museum to its present unique position. The portfolio opens with a superb Bronzino from the Edward Simon Collection. There follows a very Venetian Van Dyck of the Genoese period. Of the four Hals portraits Herr James Simon's *Old Lady* and Fräulein Van Heyl's *Young Woman* are fine examples. Carl Van Loo is an artist who rarely arouses more than a mild pleasure in the obvious and prepared charm of his models, but the picture of Louis XV's shooting party with the Du Barry in the centre taking aim at a bird is so delightful a reflection of the genial artifice of the period and has such a delicacy of touch and such a gaiety of colour that it places Van Loo for the nonce in the circle of the greater men of the time. If we remember right, this charming picture was for sale in London about the same time as the next (No. 11 of the portfolio), the *Mistress and Servant* of Vermeer, which was seen at Sully's Gallery and now belongs to the James Simon Collection. That it is in composition and intention one of the most important of Vermeer's works is undeniable, and there are passages such as the table-cloth and the Chinese lacquer box which are unsurpassed even by Vermeer in subtlety of vision and perfection of technical science, but the picture has suffered severely in some vital portions of the design.

The next important work is Herr Oscar Huldschinsky's grandiose *Portrait of a Lady*, by Sebastiano del Piombo in his Roman manner. The profile portrait of a lady given simply to Pollajuolo without specifying to which of the two brothers it is due, is a very striking example of Florentine painting in its severest and most uncompromising aspects. There is no mitigation here of the harshness of feature of the model, but the painting has much greater qualities than charm, and the artist's strenuous research for the most tensely characteristic contour gives to this vigorous design the power to arrest and fascinate. This picture, once in the Hamauer collection, has already passed out of Germany and now belongs to Mr. Henry C. Frick of New York.

Of the two Rembrandts here reproduced, one, the *Portrait of Hendrikje Stoffels*, in the Mendelssohn Collection, is of supreme beauty. It is one of those profoundly sympathetic and compassionate interpretations of character which even Rembrandt could only compass at the end of his career. The English school is not well represented, though there is one agreeable Romney, the *Portrait of Lady Abercorn*.

As one might expect, it is the Dutch school which has been most appreciated and best understood by these Berlin collectors, and in addition to the works we have already noticed there are two splendid Ruysdaels: one a romantic landscape, the other a realistic snow scene in which Ruysdael's fine sense of tone harmony is well seen. Herr Huldschinsky's *Ter Borch* is one of those works which proclaim him as the most exquisite, the most tasteful, in a restricted, Whistlerian sense, of all Dutch artists. Nothing could be more perfectly felt than the relation of the figure to its surroundings or than the contrast of the young girl's black hood with her blonde flesh.

A good Willem van de Velde must be added to the list of notable pictures. The remainder are of minor importance, but it will be seen that there is enough here to make the portfolio valuable to the amateur. R. E. F.

ENGRAVINGS AND CERAMICS

STAFFORDSHIRE POTS AND POTTERS. By the brothers G. Woolliscroft Rhead, R.E., and Frederick Alfred Rhead. With four coloured plates, and 116 illustrations in half-tone, and ninety drawings in pen line by the authors. London: Hutchinson & Co. 1906. 8vo. £1 1s.

A WELL-CHOSEN subject, presented under a promising title. It is good that the Staffordshire potters —masters and men—should be told something more besides what they know about the doings of their forerunners, and the various wares they produced with so much ingenuity and skill—particularly at the present time, when the last remaining examples of those wares are fast disappearing from their birthplace. It is good, also, that the collector and the student of old English pottery, already well aware of its technical and artistic merit, should know something of the makers, their ways and means of manufacture, and of the social conditions under which the industrious craftsmen of the five towns lived, worked, and maintained, for centuries, their steady course of improvement. True, much information of the kind may be found scattered in the previous publications of a general order, but all of us who are especially interested in the matter will be pleased to have the whole of it knowingly and compendiously ranged under one heading. We welcome the publication of 'Staffordshire Pots and Potters.' The joint authors have proved to be well qualified to bring their task to completion. Both of them, born in the Potteries, are artists by temperament and education. To their collaboration the volume owes its adornment with original illustrations, some of which—particularly the picturesque views of the ancient factories—are deserving high commendation. One of the brothers has spent his whole life working, as a designer, in connection with the leading firms of the district. On that account he found himself enabled to supplement the work of compilation, which forms the basis of the book, by the benefit of a special knowledge acquired in the constant practice of the potter's handicraft. He has framed his own opinion on many points still open to discussion, and does not hesitate to give vent to his personal views in definite terms, which, if they are not always unreservedly acceptable, are none the less often interesting to consider.

He who prefers to enter at once into the core of the subject may skip over the introductory chapters, extending from prehistoric times to the Tudor period. In them the Staffordshire potter plays but an insignificant part. We see his personality asserting itself, for the first time, in the slip decorated vessels. Thomas Toft has signed the masterpieces of the kind, and by this fact has handed down to posterity the name of an obscure workman. His rudimentary figures of kings, queens, and heraldic animals make it manifest that the work of a rude pot-maker on his mettle may become highly decorative, without showing any sign of artistic education. Soon after, the craft awakes to the necessity of bringing taste and refinement into the production. The brothers Elers show the way, and the makers of salt-glaze ware lay the foundations of a transformed manufacture. We regret that the authors have not attached more importance to the value of the salt-glaze of the early days: we mean the wafer-like and quaintly embossed ware so essentially English in character. It is one of the rare types of pottery which were not originally made in imitation of any other production of the kind, and which, after having gone through a short but prosperous course of manufacture, were never after to be imitated. On these grounds alone it deserves an adequate measure of attention.

The account of the discovery of a part of the speaking tube which connected the Elers' dwelling-place with their works at Bradwell wood, is a hitherto unpublished and most interesting piece of information. Portions of the tube, lately dug out from the soil, may be seen in the Hanley Museum. We notice that the pipes were made of white stone-ware and that they show traces of salt-glazing. If the fact of the introduction in Staffordshire, by the Elers, of the German process of glazing stone-ware with common salt had still to be established, this

discovery would set at rest any further doubt. The authors, however, do not share this opinion, which is our own and that of many others interested in the question.

The historical survey goes on, passing under review the various kinds of wares successively introduced during the eighteenth and nineteenth centuries, with particulars of the life of the masters who fostered the development of the trades. A large part is given to information respecting the later methods of decoration, such as the lustre, the blue printed earthenware, etc., usually neglected in previous works. The Victorian pottery and porcelain, and the artists, English and foreign, who have had their share in bringing them to the apex they reached in modern times, are dealt with in the concluding chapters.

The pervading tone of the work is light and pleasant throughout. The narrative is more willingly turned into a chatty course than left to follow the dry run of formal disquisitions. Considered as a mere 'picture book,' this thick volume should prove attractive to many outsiders, so numerous and varied are the plates and illustrations. Finally, the cheapness of the price will certainly contribute to make it popular among the lovers of old pots. M. L. S.

PORCELAIN. A Sketch of its Nature, Art, and Manufacture. By William Burton, F.C.S. London : Cassell. 7s. 6d. net.

As a general handbook to the study of porcelain, this book can be cordially recommended. In some 250 pages it gives a digest of the materials, making and decoration of the various Oriental and European fabrics. The thoroughness of the author's technical knowledge gives the work particular value, and it is only here and there on minor points that one can possibly differ from him. Mr. Burton himself acknowledges that in a book intended for English readers he has given English porcelain particular prominence, and that fact must account for the somewhat brief notice of such fine products as those of Dresden under Kandler. The Oriental section is strengthened by a reprint of the letters of the missionary d'Entrecolles, to whose acute observation we owe so much of our knowledge of the methods in use at Ching-tê-chen. The suggestion that the early polychrome decoration of porcelain in China may have been derived from enamelling is interesting, but for enamelling it might be safer to substitute the far older art of metal inlay, since in this the Chinese had by means of varied alloys and complicated patinas obtained the most elaborate patterns and colour effects before the Christian era. Considering his limits of space, Mr. Burton was perhaps wise to exclude all reference to marks, but the value of the book would have been greatly increased by even a short bibliography of the subject, and especially of Continental porcelains. We hope the next edition of this handbook will contain this desirable addition.

CHATS ON OLD PRINTS. By Arthur Hayden. Fisher Unwin. 5s. net.

EIGHTEENTH CENTURY COLOUR PRINTS. By Julia Frankau. Macmillan. 7s. 6d. net.

THE OLD ENGRAVERS OF ENGLAND. By Malcolm C. Salaman. Cassell. 6s. net.

THE collector of prints has so wide a field to cover that he can only be successful by limiting himself to a small part of it, and knowing that part thoroughly. Hence a book like Mr. Arthur Hayden's, which appears to cover the whole field, would defeat its own object if it really attempted anything so ambitious as it promises. Mr. Hayden, however, has elected to omit such great masters as Dürer and Rembrandt from his scheme, partly no doubt from considerations of space, partly from the feeling that their prints are too expensive for the small collector to whom he addresses himself. The modest tone of his book to some extent disarms the critic : at the same time it is only right to point out that in avoiding one extreme he has gone to its opposite, and leaves the man of modest means to interest himself in much that is practically rubbish. Engravings after Turner, cuts by the illustrators of the sixties, and a few other prints of which he speaks, must of course be omitted from this category, but the vast majority of cheap prints are also bad prints, and do not deserve perpetuation even in popular handbooks of this kind. Some words on Japanese prints might well have been included, for in that quarter, though good prints are extremely rare, knowledge still counts for something. The glossary prefixed to the book would have been more accurate had the author checked his interpretations with the help of 'Lewis and Short' or even the 'Small Smith.'

Mrs. Frankau's book is a reprint of the text of her larger work on the subject—a subject which, if we may judge by the sale-room, is once more in the way of being appreciated at its proper value. The colour prints of the eighteenth century are sometimes pretty bits of decoration, but their poor and limited range of colour makes no more appeal to the artist than does their quality to the lover of fine engravings.

Mrs. Frankau describes herself as a collector with a taste for romance, and the phrase might also be applied, with perhaps rather less justification, to Mr. Salaman. Gossip, indeed, rather than romance is his failing. It is a mistake to attempt to make picturesque a book that ought to be a work of reference, and if Mr. Salaman had devoted himself more to his task and less to old scandals his book would have been considerably better. The

subject is not hopelessly large for a good handbook, since the nineteenth century is not included, nor is it hopelessly involved. We will not say that the space occupied by flowery figures of speech and not very apposite anecdotes is wholly wasted, but it might have been more worthily filled. A few misprints, such as William Black for Blake, are less important than the constant omission of details which, especially in the case of the less-known engravers, are precisely the things for which one turns to a handy book of reference. Mr. Hayden's honest efforts to grapple with the impossible leave a pleasanter impression than all this meretricious fluency.

ENGLISH ILLUSTRATION. THE SIXTIES, 1855-1870. By Gleeson White. London: Constable. 12s. 6d. net.

THE third reissue of Mr. Gleeson White's admirable book deserves to be recommended if only for the presentation in a compact form of a fine aggregate of specimen works by the largest group of considerable artists that England produced during the nineteenth century. 'The illustrators of the sixties' are indeed a remarkable body in virtue of the men of real genius included among them, but perhaps even more by reason of the spirit which endowed even the smaller men with some touch of distinction.

As Mr. Gleeson White points out, the earnestness and enthusiasm which made commonplace men rise superior to themselves are just the qualities which our art of to-day seems to lack. The lesson is urged with so much modesty and good sense as to make the book doubly valuable and to emphasize once more the loss which English art criticism sustained by the death of its kindly and gifted author. Few indeed have ever succeeded in writing what is an almost perfect book alike for the collector, the general reader and the art student; and in these days, when art volumes are the work either of fluent hacks or, far more rarely, of specialists who are interested only in abstruse details, the feat is all the more welcome.

THE ETCHINGS AND ENGRAVINGS OF WILLIAM STRANG, A.R.A. By Frank Newbolt. Newnes. 7s. 6d. net.

IT is superfluous to praise the work of one who holds a place with his teacher Legros as the greatest of living etchers, and impossible to discuss here the various influences which have united to build up his talent. Mr. Strang has never done better than when he has had the greatest of all etchers in mind. The plates for 'The Pilgrim's Progress' owe some of their noblest qualities to intelligent memory of Rembrandt's early work, while *The Puppet Show* of 1902 indicates that the power and brilliancy of Rembrandt's mature style are not beyond Mr. Strang's ambition. *The Prodigal Son* and the *Man with the Muck-rake* are plates whose absence we regret, but the selection is thoroughly good, and is preceded by a good introduction. From the critical standpoint this is the best volume that has hitherto appeared in Messrs. Newnes's handsome series.

RECENT ART PUBLICATIONS*

ANTIQUITIES

KAUFMANN (C. M.). Die Ausgrabung der Menas-Heiligtümer in der Mareotiswüste (1. Periode, November 1905—Juni 1906). (10×7) Cairo (Diemer).

Die Kunstdenkmäler der Rheinprovinz. Vol. VI., pts. 1 and 2. Stadt Köln: Quellen, bearbeitet von J. Krudewig; das Römische Köln, bearbeitet von J. Klinkenberg. Dusseldorf (Schwann), 5m. 390 pp., illustrated.

TAYLOR (H.). The ancient Crosses and Holy Wells of Lancashire, with notes on the pre-Reformation churches, monastic institutions, etc., of the county palatine. (10×8) Manchester (Sherratt & Hughes), 42s. net. Illustrations, maps and plans.

BENHAM (W., Canon). The Tower of London. (11×7) London (Seeley), 5s. net. 'Portfolio' Monographs. 37 plates.

LIVEING (Rev. H. G. D.). The records of Romsey Abbey: an account of the Benedictine house of nuns, with notes on the parish church and town (A.D. 907—1558). (9×6) Winchester (Warren), 10s. 6d. net. Illustrated.

ROBERTO (F. de). Catania. (11×8) Bergamo (Instituto d'Arti Grafiche), l. 4. Illustrated.

BIOGRAPHICAL WORKS

KÜHNEL (E.). Francesco Botticini. (12×8) Strasburg (Heitz), 7m. 15 phototypes.

GERMAIN (L.). Les Clouet. (9×6) Paris (Laurens). 24 plates.

MARCEL (P.). Inventaire des papiers manuscrits de Robert de Cotte, premier architecte du roi (1656-1735) et de J.-R. de Cotte, conservés à la Bibliothèque Nationale. (10×7) Paris (Champion), 10fr.

BÉNÉDITE (L.). L'œuvre de Fantin-Latour. Recueil de cinquante reproductions d'après les principaux chefs-d'œuvre du maître réunis a l'occasion de l'Exposition organisée à l'Ecole nat. des Beaux-Arts. (18×12) Paris (Lib. centrale des Beaux-Arts). Photogravures.

CUNDALL (H. M.). Birket Foster, R.W.S. (9×6) London (Black), 20s. net. Illustrations, 73 chromo.

JORDAN (M.). Geselschap. (10×7) Leipzig (Velhagen & Klasing), 3m. 92 illustrations.

THIOLLIER (F.). L'œuvre de J.-P. Laurens. (18×13) Paris (Laurens), 50fr. 32 pp., 47 plates, 2 etched.

MOREAU-VAUTHIER (C.). L'œuvre de Aimé Morot, membre de l'Académie des Beaux-Arts. (17×13) Paris (Hachette), 150fr. 61 photogravures and introduction.

PITTONI (L.). Dei Pittoni, artisti veneti. (9×6) Bergamo (Instituto d'Arti grafiche), l. 3. 39 plates.

CRUTTWELL (M.). Antonio Pollaiuolo. (8×6) London (Duckworth), 7s. 6d. net. Illustrated.

BIADEGO (G.). Il pittore Jacopo da Verona (1355-1422), e i dipinti di S. Felice, S. Giorgio e S. Michele di Padova. (9×6) Treviso (Turazza). 44 pp.

DUHEM (P.). Etudes sur Léonard de Vinci, ceux qu'il a lus, et ceux qui l'ont lu. 1ère série. (10×6) Paris (Hermann), 12fr.

ARCHITECTURE

WURZ (E.). Plastische Dekoration des Stützwerkes in Baukunst und Kunstgewerbe des Altertums. (12×8) Strasburg (Heitz), 8m. 83 illustrations.

CUBE (G. von). Die römische 'Scenæ Frons' in den pompejanischen Wandbildern 4. Stils. (11×8) Berlin (Wasmuth), 4m.

*Sizes (height×width) in inches.

MÄKELT (A.). Mittelalterliche Landkirchen aus dem Entstehungsgebiete der Gotik. Berlin (Wasmuth).

HAMMITZSCH (M.). Der moderne Theaterbau. Ihre Entwicklung und Betätigung zur Zeit der Renaissance, der Barock und des Rokoko. These three are separate parts of Gurlitt's 'Beiträge zur Bauwissenschaft,' Berlin (Wasmuth), 8m. Illustrated.

KICK (F.). Alt-Prager Architektur-Detaile. (16×12) Vienna (Schroll); Pt. 1, 25 m. Phototype reproductions of old Prague gables, windows, roofs, attics. 40 plates. Pt. 2 (completion) to appear shortly.

SCULPTURE

LERMANN (W.). Altgriechische Plastik. Eine Einführung in die griechische Kunst des archaischen und gebundenen Stils. (13×10) Munich (Beck), 25m. 100 illustrations.

STEINMANN (E.). Das Geheimnis der Medicigraeber Michel Angelos. (10×7) Leipzig (Hiersemann), 12m. 48 illustrations.

PAINTING

VOLL (K.). Vergleichende Gemäldestudien. (10×7) Munich (Müller), 7m. 50. 50 plates.

ROBINSON (Sir J. C.). Raffaelle's Madonna dei Candelabri: a critical essay. London (privately printed). 44 pp., 1 plate.

GROSSMANN (K.). Der Gemäldezyklus der Galerie der Maria von Medici von P. P. Rubens. (12×8) Strasburg (Heitz), 8m. 9 phototypes.

OETTINGEN (W. von). Daniel Chodowieckis Handzeichnungen. (10×7) Berlin (Bard), 10m. 50 reproductions in phototype, with introduction and descriptions. Vol. I of the new series 'Handzeichnungen grosser Meister.'

Musée des Beaux-Arts de Budapest. Catalogue des tableaux. I. Maîtres anciens. (8×5) Produced under the direction of Dr. G. von Terey, illustrations and facsimiles of signatures.

Beschreibendes Verzeichnis der Gemälde im Kaiser Friedrich-Museum, Berlin. Sixth edition. 10m. 81 plates.

MISCELLANEOUS

Il Trionfo della Fede. Holzschnittfolge nach Tizians Zeichnung. Herausgegeben von P. Kristeller. (21×27) Berlin (Cassirer). Part 1. of the Berlin 'Graphische Gesellschaft' publications. 7 plates and prefatory text.

COENEN (F.). Essays on Glass, China, Silver, etc. in connection with the Willet-Holthuysen Museum Collection, Amsterdam. (10×8) London (Laurie), 6s. 24 plates.

LINNIG (B.). Bibliothèques et ex-libris d'amateurs belges aux xvii^e, xviii^e, et xix^e siècles. (11×8) Paris (Daragon), 20 fr. 77 reproductions.

GUIFFREY (J.). Les Manufactures Nationales de Tapisseries: les Gobelins et Beauvais. (10×7) Paris (Laureus), 3 fr. 50. 94 illustrations.

LESSING (J.) and BRÜNING (A.). Der Pommersche Kunstschrank. (16×12) Berlin (Wasmuth), 150 m. A history and description of the cabinet made in 1617 for Philip II. of Pomerania, now in the Kunstgewerbe Museum, Berlin. 54 photogravures and other reproductions.

Sammlung F. Sarre. Erzeugnisse islamischer Kunst. Teil I. Metall. Berlin (Hiersemann), 12m. Illustrated.

MENDELSOHN (H.). Die Engel in der bildenden Kunst: ein Beitrag zur Kunstgeschichte der Gotik und der Renaissance. (11×8) Berlin (Behrs), 6 m. 85 illustrations.

Gids voor de Bezoekers van de Sophia Augusta-Stichting in het Stedelijk Museum, te Amsterdam. Haarlem (Kleinmann), 10 cts. 16 plates.

Municipio di Ascoli Piceno. Libro verde sul ricupero del Piviale di Nicolò IV°. (12×8) Ascoli Piceno (Tipogr. Economica). 16 pp.

RICCI (S. de). A hand-list of a collection of Books and Manuscripts belonging to the Rt. Hon. Lord Amherst of Hackney, at Didlington Hall, Norfolk. (11×8) Cambridge Univ. Press (privately printed).

[*The list of books received is unavoidably held over until March.*]

ART AFFAIRS IN GERMANY

THREE important museums have lately been moved into fine new buildings. The New Museum of Fine Arts at Budapest has been in course of construction for a number of years, and was opened by the Austrian Emperor on December 1st, though the department of plaster casts was still unfinished. The New Museum contains on the top floor ten galleries and fifteen cabinets for the old pictures, and fifteen galleries as well as three cabinets for the modern collection. To the stock of old paintings (838 in all, and formerly housed in the Academy Palace), 158 new acquisitions made during the past ten years have been added. Most of these were brought by the late Koróly Pulszky, among them the famous Sciarra 'Raphael,' by common consent ascribed to Sebastiano Luciani, the purchase of which, among other slips, cost Pulszky his position. The present director, G. Terèy, has published a good catalogue, illustrated with one hundred half-tone reproductions. The department of modern pictures, of which there are over 500, seems, unfortunately, to have been hung by a painter. It displays all the limitations that an aggressively 'national' collection must exhibit. The Hungarians are anxious to be looked upon as a nation on a level with any of the greatest: but their very attitude towards art in general, and the art of their own country, betrays their juvenility. 300,000 crowns have just been voted by the Government to purchase all the work left by the late Karl Lotz. This is in imitation of what the Prussian Government had done with regard to Menzel; but Menzel was an artist of international standing—and who was Lotz? Those acquainted with his work are not surprised at the fact that he is quite unknown beyond his native country.

The Kaiser Friedrich Museum at Magdeburg was opened on December 16th, in the presence of the Prussian Crown Prince. The old premises were styled plainly and unostentatiously 'Municipal Museum.' There is a strange inclination apparent throughout Prussia at present to stamp new museum buildings with the name of the late emperor, who cannot have had the least connexion with any of them save that at Berlin. Do museums need to be advertised? The Magdeburgians gave a face to the thing by erecting a poor statue of Emperor Friedrich (by Glumer) in front of their new structure, and unveiling the one and inaugurating the other upon the same day. The museum authorities published at the same time a catalogue of the art library in their possession, compiled by Dr. A. Hagelstange. The library is not a very large one: the interesting part about the catalogue is that an effort has been made to clothe a purely utilitarian pamphlet in a beautiful garb and to make a typographical model of a thing which is usually issued with no eye to anything but cheapness and convenience. Dr. Hagelstange, in his introduction, observes aptly that one of the aims of a museum might well be to spread a feeling for beauty even by means of its reports

and catalogues. Naturally the catalogue of a small collection only can be published in this sumptuous form. The well-known South Kensington 'Proof' Catalogue of Books on Art, if issued in this fashion, would have filled twenty-five volumes instead of the three it occupies as it is.

The most important of the three new museums is that opened on the 28th of November at Darmstadt, designed by Messel, of whose work I have already had occasion to say something in these columns. When, a year or two ago, a committee of American museum people was sent to Europe to study the museums of the old world, with a view to gathering all the best points to be utilized in constructing a new edifice across the waters, the Darmstadt Museum, although only in course of construction at that time, was one of those that impressed the committee most. We read in its report: 'Of all European museums, that at Darmstadt is the most individual. In its general features it was found the most suggestive as embodying ideas that had been under consideration in the study of our proposed building. It would appear that the architect has here sought to give expression to the reasonable theories recently advanced by museum authorities, which are based upon the principle that the collections should be arranged upon a system which permits the public to see them with the least possible confusion of mind and the minimum of fatigue.' Objects should be grouped in well-defined departments, and each class of objects should have the method of lighting and mounting best suited to its display. Messel has even gone most seriously into the subject of how to plan, furnish and arrange a print room—a department universally neglected—and tried to secure the best experience on the subject. It is to be hoped that here too he was successful in carrying out sane ideas.

The Darmstadt Museum combines the departments of natural history, archaeology and fine art. There are distinct circuits, not so long as to be wearisome, and admitting the possibility of returning to an object which one wishes to inspect again. The exterior is treated in an engaging, free Renaissance style, which very well suits the size of the building, a moderately large one. The rise of the grounds upon which it stands has been judiciously taken advantage of. There is a refined harmony apparent between the new building and those already erected upon the other sides of the square. As a whole, the exterior of the new museum is quiet and unobtrusive. Various features of the interior indicate new departures, and in the majority of these science is coupled with taste.

In the wake of this success comes the announcement that Messel has been entrusted with the designing of new museum buildings at Berlin. The importance of the news becomes apparent when we recollect that heretofore such orders at Berlin were given exclusively to academic court-architects, and that the change of system goes hand-in-hand with the appointment of Bruno Paul to the directorship of the Arts and Crafts School and with the raising of v. Tschudi, director of the National Gallery, to the rank of a Privy Councillor. The spell seems to be broken, and A. von Werner's rule to have come to an end. The structures in question at Berlin, by the way, are an ethnographical museum and an annexe to the New Museum for the Egyptian antiquities.

The Prussian Diet is asked for a grant of £50,000 to be spent upon an attempt to fill gaps in the Kaiser Friedrich Museum. Paintings of the German, the seventeenth century Spanish and the eighteenth century English schools are spoken of as desiderata.

H. W. S.

ART IN AMERICA

CASSONE-FRONTS IN AMERICAN COLLECTIONS—IV

TWO PANELS BY PIERO DI COSIMO

Piero di Cosimo's two decorative panels at the Metropolitan Museum with *Hunting Scenes*[1] from the primeval world, illustrate well the artist's charming originality, and are indeed unexpected. For those who look for the secular and the emphatic in Italian art they will have instructive salience in their prefigurement of modern romanticism. As specimens of the master's painting they are not technically remarkable, although far from mere improvisations.

I am not aware that any exact date has been given to this class of Piero's work. From the present activity of archivists we may expect new facts; but, so far, we know more about the artist's personality than about his stylistic history. While no mere eclectic, Piero seems to have submitted to the successive influences of Filippino Lippi, of Signorelli, and of Leonardo. In this most criticism is agreed, and the internal evidence is generally sufficient for the rough chronological classification of his works according as these various influences are dominant.

The New York panels belong to Piero's earlier work. The figure composition is unusual and we think of the Pollajuoli as inspiring our master with a momentarily academic ideal, yet we can hardly derive anything quite definitely from

[1] Mr. Rankin has modestly refrained from mentioning his article on these pictures in the *Rassegna* for 1904, p. 25. I recall it here for the pleasure of reproducing an appreciation somewhat differing from the writer's present one and it seems to me truer. 'The master,' he says, 'has put into the subject a passion of physical energy and movement, a joyfulness in merely animal life, a sympathy with nature in the raw so diverse from the usual ideals of the Renaissance as to be nearly unique in Italian art. F. J. M.



THE HUNT, BY PIERO DI COSIMO, IN THE METROPOLITAN MUSEUM, NEW YORK



THE HUNT, BY PIERO DI COSIMO, IN THE METROPOLITAN MUSEUM, NEW YORK

that source.[2] And the pictures as a whole are landscapes, and recall Filippino very strongly. Such works of Filippino as the *Centaur* at Christ Church, Oxford, and the *Allegory* in the Pitti palace, help to explain the fluid way in which Piero in his early work looks at landscape and shirks the elemental values. Filippino is more melting and feminine and spreads an obvious diaphanous veil over everything, while Piero, even at this time, composes more vigorously and perhaps reflects the milder part of Signorelli—his vein of the idyllic; but there is no such close relationship with the great Luca as we see in a presumably later phase, in the monumental altar-piece of the Uffizi for instance, when the influence is specific.

On the other hand, we must not put these New York panels too early. There is less of palpable ether and more of the concrete landscape here than in the *Simonetta Vespucci* at Chantilly, or even perhaps than in the mythological pieces at Berlin and London. We are only starting on the way to definite schematization and the lurid tonality of the later works.

I make no closer guess at the exact place for these panels,[3] as I am not familiar enough with the technical programme of the master—which should be our chief clue—but there seems as yet no Leonardo influence at all, in technique or style.

It is questionable whether Piero got much good out of Leonardo, and except for tonal quality the latest and most modern works are actually the least interesting as art, as it seems to me: rapt with his whorls and picturesque detail, Piero never caught Leonardo's landscape realities, his celestial lucidities, such as we find even in the background to Verrocchio's *Baptism of Christ* and in the much disputed *Annunciation* of the Uffizi.

The New York panels certainly do not suggest any north Italian influence such as Dr. Bode has seen in some of our master's works. They are as Florentine in form as they are detached in spirit. Romanticisms see the invisible and stamp a dream: but Piero's are certainly not truly exotic. One cannot even call Signorelli's influence an alien influence; for Signorelli, as Mr. Kenyon Cox has recently said, is more Florentine than the Florentines.

WILLIAM RANKIN.

While agreeing with Mr. Rankin's estimate of the superficial character of these pieces, I feel that they very perfectly meet the painter's conception. In treating the primitive life of man, his intention has been not simple and dramatic, but scenic or even melodramatic. His thought was no more compact than are these compositions. He sought the broad contrast between primitive life as a desperate struggle for existence and again as an Ovidian idyll. In the scene of the hunt he has wished to show a *mêlée* in which man is the conqueror, but doubtfully. Man wins, hardly by fair fight, but by terrifying the beasts through fire; by beguiling the fauns and satyrs also to take sides against dumb creation. The centaurs, being of higher intelligence, are still a wavering element, though in the next panel we shall see that at least one has been cajoled by woman's craft. The picture hints of a time not long past when the outcome of the struggle was absolutely in doubt, and beasts, fauns or centaurs might have reigned in man's stead. It was no mean imagination that took this cosmic, almost evolutionary, view of the conquest of the earth. But the method of expressing the idea is frankly episodical. Piero has merely tried to put as many melodramatic moments as possible on a single panel. He has not risen to any typical conception, unless it be the rather puerile one of the group man-handling the king of beasts; but he has eminently succeeded in this purpose of providing a thrill on every foot of the panel's length, and the result is melodrama of a distinguished sort.

The idyll which succeeds may be briefly characterized. The smoke of the hunt still hangs over the lagoon. Preparations are being made for a feast; primitive gentlemen assist primitive ladies from the rude rafts with a sophisticated courtliness. A centaur listens to the blandishments of a fair rider. We have the elements and the mood of a water festival somewhat prior to the stone age—surely a piquant invention. The two panels taken together might fairly illustrate an ante-stone-age *chanson* on the theme 'None but the brave deserve the fair.'

Either I have signally failed to hit the temper of this work or it must be classed in that interesting category which, without moral implication, we call decadent. There is little of the naive curiosity of the early Renaissance in these compositions. They are artfully arranged to produce an especial shudder, a peculiar tingling of surprise. Mr. Rankin admits this quality in calling the work romantic, and in a personal letter suggests the instructive analogy of Böcklin. I would merely carry the argument a stage further and surmise that Piero represents

[2] This influence appears more definitely in the *Battle of the Centaurs and Lapiths*, formerly in the Carfax Gallery, now owned by Mr. C. S. Ricketts. This panel seems to have been a companion piece of ours, as the dimensions and style suggest. It is 2 ft. 3½ in. by 8 ft. 6 in.; ours are 2 ft. 4 in. by 5 ft. 6 in. This discrepancy shows almost certainly that these pieces are not cassone-fronts but the decorations of a small room, possibly the very *grotteschi* mentioned by Vasari in the life of Piero. Mr. Ricketts's picture seems to me the most important of the three, though apparently less charming as landscape.

F. J. M.

[3] In addition to Filippino's Christ Church picture we should compare the passage of the centaurs in Nardo Cione's *Inferno* which is a fine fifteenth century repaint, and seems to me perhaps Botticelli's.

Less prudent, perhaps, than Mr. Rankin I should guess them to be of the early nineties, since they already look towards Signorelli, but show no trace of Filippino's later manner.

F. J. M.

romanticism in its more refined and self-conscious stage. When the purely marvellous becomes in its turn *banal*, the jaded curiosity seeks a fillip and refreshment in an artfully continued mythology, in a revival of primitive forms conceived with a mingling of longing and horror. In this sense Gustave Moreau paints the Bible and legend, Böcklin modernizes classical mythology, Leconte de Lisle publishes 'Poèmes Barbares,' Henri de Regnier peoples his eighteenth century parks with centaurs and more ambiguous forms of horror. All such artists represent in varying degrees the transition from the romantic to the decadent, and Piero embodies in some fashion that moment when the fresh fantasy of the Quattrocento had lost its bloom, but was still quivering and vital—with a vitality, possibly, rather of the nerves than of the blood. We see already the wilful use of the bizarre, the artful attack upon the sensibilities which in its later and more frigid form we call the baroque—the baroque in literature and art being merely the decadent with the abstraction of the saving grace of sensitiveness. The process is more easily traced in the case of little men, the Piero di Cosimos and Bronzinos, than in the giants like Michelangelo, who are not completely caught in any classification. Pieces like these of Piero's illustrate the fugacious greeting of the Renaissance. Here are the seeds of decadence fairly in the bud before Antonio Pollajuolo was gone, and several years before the death of Sandro Botticelli. F. J. M.

THE NATIONAL ACADEMY OF DESIGN

THE most important event during the month of December was the opening of the Winter Exhibition of the National Academy of Design in the Fine Arts Building, New York. This exhibition is the first which the Academy has held since it united last spring with the Society of American Artists. Judged as the first fruits of the union of these important and long rival organizations, the present exhibition is disappointing. It was not unreasonable to expect from the union a marked improvement, which is not apparent. There are possibly fewer out-and-out bad pictures, but the mediocre remains as mediocre as ever, and a number of artists who are known for good work are represented by pictures not up to their own standards. Fortunately, there are pictures as far above the average as the worst are below it.

Taken collectively, the landscapes exceed in interest the portraits and figure pieces. *The Gulf Stream*, by Winslow Homer, which has been purchased by the Metropolitan Museum, is perhaps the most important marine. Though it cannot rank as the best of his work, the picture has an emphasis and a dramatic force that mark it as a masterpiece. Mr. Homer's other contribution is another marine, *The Light on the Sea*, in which again the occasional crudities of handling scarcely count against the individuality and power of the total effect. A *Mother and Child*, by George De Forest Brush, is loaned by the Corcoran Art Gallery of Washington. This is an excellent example of the emaciated, almost ascetic, type of motherhood which the artist repeats so often. *Land and Sea*, by Paul Dougherty, is perhaps the finest canvas which has come from the brush of this young artist, who has already distinguished himself for the strength and individuality of his pictures of the sea. Several canvases by Charles H. Woodbury complete the list of important marines. The Carnegie prize was awarded to the *Misty Night*, by Ben Foster, which shows a careful carrying out of an unforced tonality. Childe Hassam shows, in the *Little June Idyll*, nude figures gleaming through a screen of green leaves, an entrancingly fresh treatment of a characteristic theme. This is the only picture of any importance in the exhibition that shows the influence of the French impressionistic school. Two winter landscapes by Edward Redfield are unsurpassed for strong and truthful tonality, breadth of handling and freshness of spirit.

The best portrait is the *Girl in the Fur Cape*, by Robert Henri, who has developed out of Manet a bold and personal manner which suits well the rather neurotic and provocative vulgarity of the types he most often depicts. The portrait of Richard Watson Gilder by Cecilia Beaux is a good but not very vivacious example. Several portraits and figure pieces by F. Luis Mora indicate a distinct advance over previous work. *Arabelle*, by R. D. Gauley, shows a finely decorative treatment of the profile and sounds a note of personal distinction that is rare. Hugo Ballin exhibits a large decorative piece, *Sibylla Europa*, which, though lacking in idiom, is rich in colour and finely balanced. The *Portrait*, by Childe Hassam, is, for this artist, disappointingly dull, and the *Portrait of Mrs. J.*, by W. M. Chase, is certainly about the worst that has ever come from his brush. Other artists whose work should be mentioned are Albert Groll, Louis Loeb, Bryson Burroughs, Jerome Myers, Wm. Ritschel, Gustave Wiegand, Edward H. Potthast, W. T. Smedley, Walter Shirlaw, Paul Moschcowitz, Leonard Ochtman, William Rau, Sergeant Kendall, John Sloan, C. C. Cooper, H. M. Walcott, Louise Cox, and M. Petersen.

WALTER C. ARENSBERG.



Emery Walker Ph. Sc

The Outskirts of a Town
From the picture by Matthew Maris
in the collection of the Prime Minister

EDITORIAL ARTICLES

ENGLISH MASTERS IN FOREIGN GALLERIES

THOSE who have made any close study of the English School as represented on the continent and in America will not be greatly surprised at the facts revealed in another column as to the English pictures in the Louvre. The rank and importance of the great English Masters are now generally recognized ; not so the special characteristics which differentiate them from their followers and imitators. That distinction will have to be made some day, and the sooner it is done the better. As a step towards this desirable end, such catalogues as those now issued or projected by Mr. Algernon Graves are of the utmost value. Even with their help, any final criticism of the English School is difficult enough. Without them, it will be almost impracticable.

THE DECORATION OF THE HOUSES OF PARLIAMENT

WE do not know from what quarter the suggestion came that future mural decoration in the Houses of Parliament should take the form of tapestry ; but it is a suggestion which goes far towards solving a difficult problem. Fresco, whatever chemists may promise, will not stand the climate of London for more than a few years. All the theories in the world cannot weigh against the object-lessons in our churches and our museums, as well as at Westminster. Oil painting is more permanent but less decorative, and in our climate tends to darken rapidly if kept from daylight. The Houses of Parliament are thus the last place in which oil painting can be used to the fullest advantage. Mosaic is unexceptionable in point of permanence, yet it has a grave disadvantage apart from its costliness. To achieve artistic success, mosaic demands from its designer a degree of convention which is incompatible with modern historical art. To go back to the archaisms of S. Apollinare Nuovo or S. Vitale would be ridiculous : yet without some such limitation, mosaic forfeits its peculiar beauties.

Tapestry alone remains to be considered. It has not the absolute permanence, nor the lustre, of mosaic ; but experience has proved that when properly woven and protected from excessive damp or blazing sunlight, it will last for many centuries with but little change. It has not the richness of shadow nor the capacity for minute detail possessed by oil painting ; but in large mural decoration the latter is unessential, the former a positive disadvantage. The darkness which damages oil pictures actually preserves the colour of tapestry, so that the Houses of Parliament are just the place suited to it. Furthermore it is a sumptuous and noble decoration, of a kind particularly adapted to our democratic ideals, since the making of it employs a number of hands and the cost of the artist's cartoon is a mere trifle compared with the wages paid to the weavers. Nor is there any need to expend money on new cartoons at present. The experiment could (and should) begin with the reproduction in tapestry of one of the paintings already executed on the walls of the building, but fast crumbling away.

THE REPRESENTATION OF THE BRITISH SCHOOL IN THE LOUVRE

BY PERCY MOORE TURNER

I—CONSTABLE, BONINGTON AND TURNER

FOR many years, interest in the British school of painting has been steadily growing in France. Both museums and collectors have been turning their attention towards the acquisition of examples that will worthily represent the great masters who flourished in this country between the beginning of the eighteenth and the middle of the nineteenth centuries. It was only to be expected, therefore, that with the steady inflow of English pictures into Paris, the Louvre would receive from time to time a present or legacy from a patriotic collector. But even to-day, when the amount of British paintings is respectably large, it has not been deemed large enough to demand a special salon. With the exception of some half-dozen pictures which have recently been put on show, all the English pictures are still kept together in the long gallery.

It is a matter of urgent importance that in such a gallery as the Louvre—the finest in the world in many ways—nothing should be exhibited which does not worthily represent the master to whom it is attributed. If this rule is not rigidly adhered to, no sense of proportion can be maintained. Needless to say, copies and forgeries, whenever they are discovered, should be at once expelled, or at any rate described correctly. Let us consider therefore those pictures which are catalogued under the names of our English painters, and see whether they are worthy to represent our school amongst the masterpieces with which they are surrounded.

It would perhaps be not too much to say that John Constable has maintained a hold upon the French nation longer than any of our painters, and for good reasons. He was one of the first Englishmen to go direct to nature and endeavour to see her with his own eyes. For this, as we all know, he paid dearly. The world was not ready for a 'natural' painter, as he called himself, and choosing to become a pioneer he paid the almost inevitable penalty. It seems strange, indeed, that, characteristically British as Constable's art is, he should have received recognition first in France. To that small group of men who were striving to get back to nature but could hardly find the path, the exhibition at Lille revealed the gate through which they might pass to their goal.

For the profound impression which he created there were two reasons. In the first place there were the freshness and intensity of his art, an intensity which enabled him to grasp the fleeting form of cloud and bring it into natural and unforced harmony with tree and field and cottage; secondly there was the fact that the vale of Dedham bears a strong resemblance to much of the river scenery of France. This is a topographical peculiarity I have never seen treated at length, but which deserves attention. The tree-forms of England, speaking generally, are quite different from those of France or Belgium or any other country, and this difference, I am inclined to think, partly accounts for the lack of appreciation of such men as Crome in France. But any one who is well acquainted with the essentially French trees of Daubigny and Jules Dupré will recognize even to-day a striking similarity

in those to be found in the neighbourhood of Flatford. This rendered Constable much more easily understood than many another Englishman of equal ability would have been.

The close affinity existing between Constable and the great school of 1830 (of which it is hardly too much to say that he was the precursor) would naturally make one expect to find him well represented in the Louvre. There are here six pictures ascribed to him. Let us take them in their numerical order. The *Cottage* is a good picture, of pleasing subject, and well composed. It is unquestionably a subject that Constable would have painted, but the whole of the handling suggests a brush much less sure than his, but one which nevertheless is following him closely. The timidity of the trees, the hardness of the foreground, the characteristic figure, and, above all, the unintelligent sky, betray the workmanship of F. W. Watts.

The *Rainbow*, obviously founded on the *Glebe Farm* of the National Gallery, has several additions which in themselves would be suspicious if everything else were favourable ; but the flat and opaque brushwork of the church on the hill, and the sky, are characteristic traits of that able and prolific forger of Constable and Turner—James Webb. The work is, however, in a measure clever, and closely approaches Constable in parts—especially in the trees. It was always on the aesthetic side that Webb failed. When painting a landscape in his own manner he is by no means a painter to be despised : he has knowledge of cloud-form and of atmosphere ; he can build his subject with that degree of truth which impresses us at once with the feeling that here was a man who could translate some of the mystic beauties of nature, and bring them before us in comprehensible form. But his manner changes when he is working in imitation of Constable or Turner. He is endeavouring all the time to catch the trick of the brush, the breadth and sureness of handling, and consequently he is easily detected by the abject failure of the clouds and sky. Let any person with artistic perception, who has lived in close commune with nature, devote an hour or two to those wonderful studies of clouds and sky on the staircase at the Diploma Gallery, or at South Kensington, or in the Vaughan bequest at the National Gallery, and he will recognize on the one hand the incomparable genius of Constable, and on the other hand the lamentable deficiencies of Webb when imitating him. Such a method of arriving at a judgment is the foundation of all worthy criticism ; an analysis of technique is insufficient, for this is the one part of an artist's equipment which can be appropriated. It is the presence of that mystical and indefinable reflexion of temperament, which begins where technique finishes, that constitutes the final test.

The largest picture—*Weymouth Bay*—attributed to Constable is in many ways the worst of all. It appears to me to be the work of a person painting, perhaps not even with the intention to deceive, after the well-known engraving in the English landscape scenery for which the delicious sketch exists at South Kensington. Otherwise it would seem incredible that such bad work as the hard, meaningless foreground, the clumsy figures and muddled flock of sheep in the distance, should have been allowed to pass. There is not a single redeeming feature : the lines are shapeless and lack cohesion, the sea is inky and irritating in its spikiness, whilst the sky is not worth the trouble of analyzing.

The charming little sketch given by Mr. Lionel Constable is the only genuine Constable, in my opinion, that the gallery

possesses. (Plate II, page 346.) It is another of the favourite views from below the fence where the flagstaff now stands, looking towards Harrow, and is remarkable for its silvery and spontaneous character. It shows the painter in a happy mood : one can see him sallying forth from his house in Well Walk, facing the strong 'north-wester' blowing hard across the hills from Barnet, revelling in its bluster—the regular 'top-coat weather' he used to love. That the Louvre possesses only one such sketch is to be regretted. South Kensington might easily spare three or four in exchange for one or two of those wonderful Daubignys in the Thomy-Thierry, and so remove the stigma from our own national collections, where not a single characteristic example of one of the greatest painters of modern France is to be found.

Above this, indeed so high that it is impossible to examine it properly, hangs a picture which is almost identical with the National Gallery *Glebe Farm*. That it is not by Constable can be seen, but at such a distance it would be dangerous to hazard a guess as to its author.

The last is called *The Windmill* and is copied line for line from the well-known *Spring* at South Kensington, engraved by David Lucas. This is not even a clever imitation, and I wonder that it has passed muster so long. The trees are highly wrought and the work of a facile mannerist who has not even caught the Constable manner ; the clouds are fatally superficial, whilst the persistence of the monochrome foreground and middle distance proclaim it the production of a shallow imitator. It is probably the work of a forger who up to a few months ago was living in London, and may be living there still for aught I know.

No reproach can be alleged against the representation of Bonington. The French have always understood and appreciated him, more perhaps than we have in England. It is only since the arrival of the Wallace collection that our public has realized what a genius he was; but since Bonington spent most of his working life in France, and since his works have in a great part remained there, the French were in a better position to judge his merits than ourselves. Curiously enough, they have always esteemed his interiors more than his wonderful landscapes. There were many painters of his period who could surpass such works as *Francis I*, and *Mazarin*, and *Anne of Austria*, delicious as are many of the passages. We see the same evidences of French taste at Hertford House, where there is quite a numerous assemblage of similar examples.

But it would be impossible to find more delicious and characteristic specimens than the three small landscapes here hung together. The *Park of Versailles* (Plate I, p. 343) exhibits the master's wonderful knowledge of the relationship of sky and water, and the manner in which he places his figures—drawn, by the way, with a spontaneousness which refreshes and invigorates—is praiseworthy in the extreme. Then, again, in the *View in Venice*, with its wealth of colour and movement, we see a truly great temperament giving itself full rein amidst surroundings which grant its powers full scope. But the finest of all is the last acquisition, the magical *Coast of Normandy*. (Plate II, page 346.) Here we see the genius of Bonington in its full maturity revelling in a subject which he had made essentially his own. The canvas, as seems usual with Bonington when in a particularly congenial mood, is divided into three parts. Two-thirds are occupied by the sky, the remainder by what one may term, for convenience' sake, the



THE PARK OF VERSAILLES, BY R. P. BONINGTON
IN THE LOUVRE



VIEW FROM HAMPSTEAD HEATH, BY JOHN CONSTABLE
IN THE LOUVRE



COAST OF NORMANDY, BY R. P. BONINGTON
IN THE LOUVRE

subject. The marvellously light cloudy sky, with here and there a tinge of blue peering through ; the hard and firm chalk cliffs, softened with the intervening warm atmosphere of a summer afternoon ; the glorious stretch of brown sand newly washed by the receding tide, constitute a theme which I can conceive of nobody treating with such nobility as Bonington.

Quite recently a sensation has been caused by the acquisition, through the kindness of a member of the *Société des Amis du Louvre*, of what was thought to be an important example of Turner. This is a master whom the Louvre should specially desire to represent, for was he not the mightiest impressionist that England ever produced ? Amidst the wealth of Corots and Daubignys, of Duprés and Troyons, of Monets and Sisleys, surely there was a giant who should be shown, and worthily, too ? For years the Louvre has patiently waited for some wealthy benefactor to take compassion upon it, and he was not forthcoming. Meanwhile the value of the few worthy specimens of Turner which could hang in such goodly company without injuring his reputation soared higher and higher, with the competition of transatlantic millionaires growing fiercer each day, and it was out of the question for the authorities of the Louvre to hope to become possessed of their hearts' desire otherwise than by gift. But some time ago there appeared on a screen in one of the galleries a view said to be the *Pont Neuf* at Paris, with a label, giving the picture to Turner, attached.

How pleased James Webb[1] would have been had he lived to achieve the climax of distinction—the entrance to a great European gallery under false colours ! For years he has knocked in vain at the door of Trafalgar Square ; but he has been generously admitted at the Royal Academy, notably last winter with a picture of equal merit to that which is now hanging in the Louvre.

Let us examine the latter picture closely. The composition at first glance is Turneresque, but the superficial impression is soon dispelled by a careful examination of the relation of the bridge to the boats and figures. Webb has succeeded in catching in a remarkable manner the colouring of Turner of about the date 1835-1850. The tree is typical of Webb in the prime of his forging career, and the figures in the boat in the foreground are as good as a signature.

The Louvre is the more to be sympathized with when one considers that in all probability the *ami du Louvre* who has shown such generosity paid a Turner price for the picture. Consequently the museum might just as well have been enriched by a genuine example of a painter it so badly needed, as by this monument of dishonesty.

[1] Although the particular class of forgeries to which Mr. Turner refers is well known to every student of English painting under the name of James Webb, it is only fair to mention that the identification of their maker with the well-known landscape painter of that name has not to our knowledge been conclusively established in print, and is disputed by some authorities who knew Webb personally and intimately.—Ed. BURLINGTON MAGAZINE.

(To be continued.)

THE LANDSCAPES OF MATTHEW MARIS

BY C. J. HOLMES

IT is easy to draw a parallel between the modern artists of Holland and their predecessors in the seventeenth century. Both these groups look at nature conscientiously if somewhat narrowly ; both contain capable craftsmen if not precisely great artists ; both have the knack of saying what the ordinary man likes to hear about nature ; both make pictures of the size and kind the ordinary man can buy and hang in his dining-room. The older Dutch masters have long been the small change of great dealers. Their modern successors may reasonably hope to secure a similar position.

Orderly, sensible craftsmanship is thus the permanent characteristic of Dutch painting, so that when Ruysdael in one of his solemn moments opens up a larger vista, we have a slight feeling of astonishment that this homely art should rise even so far. Rembrandt we cannot class with the others. He stands as far removed from his compatriots as he does from the rest of the world. To neither, in mature life, has he the remotest resemblance in technical treatment or intellectual attitude. If ever by accident something of his does resemble another painter, as Lord Spencer's boy portrait in the recent Winter Exhibition resembles Velazquez, the fact is so unusual as to hold the attention strongly.

Had this isolated phenomenon not appeared in Dutch art some 300 years ago, the appearance of Matthew Maris to-day would be even more inexplicable than it is. His elder and his younger brothers, James and William, have won for themselves a place at the very heart of modern Dutch painting ; indeed it would be difficult to name two painters whose gifts were more typical of their race : its healthy, earthy good sense ; its sound craftsmanship ; its small, honest vision ; its adaptation to the common needs and ideals of contemporary men.

In Matthew these racial characteristics hardly exist. I have seen, it is true, one early landscape from his brush which showed that he, in his time, had studied the older art of Holland ; for this little panel, though painted with the broad touch of the nineteenth century, had in its tone, in the relation of the luminous sky to the solid earth, as in its technique and colour, more than a hint of the manner of the seventeenth.

This note deals almost entirely with the work produced in Paris [1] in the years following the Siege. To those years some of his most exquisite creations belong, although the artist was then able to obtain only small sums for them. In 1877, at the invitation of a friend, he left Paris and came to England. Within the area of Greater London he has lived ever since, leading the existence of a recluse, known only to a few old friends, in order that he may realize in his modest lodging his ideal of freedom to dream his own dreams undisturbed.

[1] As the facts of Maris's early life are neither well known nor correctly stated elsewhere, it may, perhaps, be not amiss to give the substance of information communicated by one of his intimate friends.

Maris was born at The Hague in 1839, and was the second of the three famous painter brothers, James being the eldest and William the youngest. He began his education at The Hague Academy, where his precocious talent attracted the notice of the secretary to the late queen of Holland, who induced his royal mistress to provide Maris with an allowance to enable him to study at Antwerp. Here he worked under Van Lerius, a good teacher, sharing lodgings with his brother James and a fellow-student, Laurence Alma-Tadema. Rethel and Kaulbach were the masters who influenced him most, and a drawing of *A Pawnbroker's Shop*, now in London, indicates a passion for detail, character and truth to life that is as striking as the work done by our own Preraphaelites. After one or two years at Antwerp, he returned to The Hague, where he remained till 1868. In that year he joined his brother James in Paris. During the Siege, pictures became unsaleable, and Matthew, not wishing to become dependent on his brother, to whose practical common-sense his poetical fancies were always more or less an enigma, joined the National Guard for the sake of the modest pay (f. 1·50 per day) that accrued from enlistment. Never since the days of Coleridge did a more unwarlike recruit adopt the profession of arms!



VIEW OF A TOWN (? LAUSANNE), BY
MATTHEW MARIS



THE HAY CART, AFTER MATTHEW MARIS
IN THE VICTORIA AND ALBERT MUSEUM



THE FOUR WINDMILLS, BY MATTHEW MARIS
IN THE COLLECTION OF THE RT. HON. SIR JOHN DAY

Whether this complete seclusion has been altogether beneficial to his art may be doubted. A comparison of the work done in his continental period with that produced in London is not all to the advantage of the latter. His art has undeniably become more and more personal, more aloof from contemporary life; but with this increase of personality, and personality of a most rare and poetic order, there has come a decrease of his hold upon facts, which amounts to a decrease in the power of pictorial statement.

It is good to paint dreams—indeed, without some element of dreaming, however slight, art turns to prose; but some element also of life and reality is perhaps necessary to picture-making, if pictures are to remain pictures. The artist's business is to find the happy mean, and to keep to it as long as he can.

With Matthew Maris this hold upon actuality seems to have altered soon after his arrival in England. The figures and landscapes of his Dutch and French period are either painted from nature or from a memory of nature that is still fresh. They may thus be said to form a group by themselves quite distinct from the pictures painted after his coming to London. It is true that in the earliest of his English paintings his hold on nature is still evident, and the romantic landscapes and figure pieces then produced, while more vaporous and unearthly than the earlier works, are still charming pictures, no more open to the charge of vagueness than are those of Monticelli. As the habit of dreaming grows, the dimness of the design increases, until it is as a creator of dreams on canvas that Matthew Maris has to be judged.

That judgment, however, may well be left to posterity. In this place it is more appropriate to call attention only to certain landscapes that illustrate the work of his early life, when the sober craftsmanship of his native Holland was already refined and spiritualized by the imagination that was to be wholly dominant in after years.

Of the pictures illustrated, that of *The Hay Cart* (Plate I, page 349), at South Kensington, which came into possession of the nation with the Constantine Ionides bequest, is perhaps the earliest; it indicates an effort to combine the realism of Dutch landscape with a sentiment deeper and graver than that by which Dutch landscape is commonly inspired, though the effort cannot be regarded as wholly successful. The use of asphaltum to enrich the shadows has seriously affected the condition of the picture, and has produced just the effect of heaviness which the painter sought to avoid.[2]

The View of a Town (Plate I, page 349), which follows, is commonly identified with Lausanne, although Maris himself is said to deny the identification. In it we may perhaps trace some memory of the impressions received on a journey to Switzerland with his brother. The mountain background to the fretted spires and towers of the city certainly suggests the reputed origin. At any rate, even if the place have no substantial existence, if it be merely a fiction of the artist's brain, it has nevertheless so strong a stamp of reality as to incline rather to the world of fact than to the world of imagination. The painter's dreams still take solid shapes: the element of mystery, of romance, of the elusive charm of things seen by twilight, is not yet predominant.

When we come to Sir Henry Campbell-Bannerman's picture[3] the position has

[2] M. Van Wisselingh's recent investigations have proved that his painting is not by Maris but is an enlargement of an existing original from his hand. Its defects are thus accounted for.

[3] Painted in Paris about 1872 and reproduced by the kind permission of the owner.

altered. Here we have still the sense of a real place that we might perhaps light upon in a fortunate hour; but there is something in the air that was non-existent in that of the so-called *Lausanne*. The air of the latter is clear and sharp, the light is cold and definite; we fancy that with a telescope we might count the crockets on the spires, or the crags on the far mountains. Over *The Outskirts of a Town* there is spread the shadow of an uncertain twilight; the place is at rest, but there is something in its quiet that is not restful, that haunts us with the sense of infinite possibilities lurking in the depths of the grey river, in the rifts of the pallid cliffs, or among the tangled tree clumps that crown them. The mood of the piece would be impressive enough did we see this place with its humble spire only in a momentary glimpse from the windows of an express train. When we see it isolated, and emphasized by grave colour and perfect spacing, the effect is redoubled.

The device of setting trees and buildings against an evening sky has been so vulgarized by common picture-makers that it is avoided by many good artists as a thing which custom has staled. In this case we are not reminded for an instant of the gaudy skies of popular Academicians, or the pretty commonplaces of feeble etchers and water-colourists. So perfectly is the thing planned that the opposition of earth and sky, on which twilight effects depend, fuses into a pattern which in the subtlety of its disposition recalls Whistler. Whistler's attitude, however, is so pre-eminently that of a colourist that it is to Rembrandt we must turn for the blending of such a landscape design with a sentiment so grave and majestic. If we think of it for a moment in conjunction with landscapes such as those which year after year shout at us from the walls of our contemporary exhibitions, we shall recognize how eloquent is its reticence, how superb its economy of means. Could this masterpiece find a home in one of our London public collections, it would be a permanent object-lesson of a fine thing done perfectly.

With this picture two others may be grouped, that serene and impeccable little masterpiece, *Souvenir of Amsterdam*,[4] and the charming work in the collection of Sir John Day illustrated here.[5] Of *The Four Windmills* it is superfluous to speak at length. The noble spacing of the design, and the gravity of its mood, make it a fitting companion for Vermeer's *View of Delft* at The Hague, and how few landscapes could stand such an ordeal! Such landscapes as these (and there are hardly half a dozen of them) mark a culminating point in Matthew Maris's work, and with them may be included a few figure pieces, such as the *Girl with the Butterflies* in Mr. Burrell's collection.[6] *The Castle*, which belonged to Mr. Hamilton Bruce, and other works painted towards the end of the seventies mark a further transition. In these the balance between mind and matter has once more altered, and the poet is beginning to prove stronger than the painter.

In an age so material as ours, this contrast to the current habit of thought has a value in itself as a corrective, or perhaps even as a stimulus. When it occurs in an accomplished artist, however, its value is multiplied a hundredfold, for its existence implies transition from the period of sound studentship with which all great painting begins; and it is to these rare moments of transition, whether in men or in epochs, that the world owes its flawless works of art.

[4] Reproduced in *The Art Journal* for May, 1905.
[5] We are indebted to the courtesy of *The Art Journal* for the loan of the engraving and to Sir John Day for permission to use it.
[6] Reproduced in THE BURLINGTON MAGAZINE Vol. II, p. 187.

BYZANTINE PLATE AND JEWELLERY FROM CYPRUS IN MR. MORGAN'S COLLECTION

BY O. M. DALTON

THE Island of Cyprus has from time to time yielded remarkable antiquities, dating from the Byzantine period. Of these none have presented a greater interest than the various pieces of silver plate discovered in recent years at Karavás, near the ancient Lapithos, about six miles west of Kyrenia, the picturesque little seaport on the north coast. The last treasure from this neighbourhood, which came to light nearly five years ago, was the most interesting of all, and the objects here described form the most important half of it.[1] They are now the property of Mr. J. Pierpont Morgan, by whose kind permission they are reproduced.

The story of the division of this valuable treasure and the loss of half of it by Great Britain deserves recording in a few words, if only to illustrate the great difficulties which beset legislation on treasure-trove, or the disposal of antiquities and works of art. In the summer of 1902 two Greek peasants living at Karavás dug up eleven silver dishes and a quantity of gold jewellery. By the Cypriote law then in force, they were only entitled to one-third of the value of their find, the remaining two-thirds going to the owner of the soil and the government respectively, but this law was constantly evaded with success, unless the police were exceptionally fortunate. In the present case a grudge produced an informer, and Mr. Ernest McDonald, then acting commissioner at Kyrenia, after one or two failures upon a false scent, surrounded two suspected houses with police in the small hours of the morning, with the result that five silver dishes, two of considerable size, and a few small articles of gold jewellery, were discovered and impounded. These are the objects now in the possession of the Cyprus Government at Nicosia and already described in 'Archaeologia' (vol. lix, pp. 1-24). The disappointed peasants and their backers brought a law-suit against the government which they won. The government, however, appealed, and won in their turn, though the finders now pleaded that all these objects were family heirlooms of theirs and had not been dug up at all.

The part of the treasure confiscated by Mr. McDonald was thus saved for the Nicosia Museum. But the important part now illustrated in these pages had been cleverly concealed, and was cunningly smuggled out of the island, some say in a barrel of merchandise. It had been secured by the agents of an Armenian dealer in Paris, who offered it for sale for about ten thousand pounds sterling. The Cyprus Government, the British Government and the French authorities were all helpless, for they were unable to prove that the dealer knew the objects to be treasure-trove, and the matter was complicated by his claim to be a Turkish subject. Any person or any museum might now buy the treasure, with the one exception of British subjects or British museums—for against them, and them only, the Cyprus Government would be able to enforce a demand for restitution. So things dragged on for a considerable time, prospective foreign purchasers standing aside and giving our Government time to take further action, if it desired. But after the lapse of nearly two years, they naturally determined to wait no longer: Mr. Morgan and his advisers stepped in, and secured the treasure for America. And now this unique treasure, which neither of our great national museums could venture to display as its own, is actually on public exhibition in one of them as part of a foreign loan collection.

The stir caused by the affair of the Kyrenia treasure unfortunately had other results more far-reaching in their effect. The Legislative Council of Cyprus hastened to pass a kind of *legge pacca*, forbidding the export of any antiquities whatever and enacting that all objects discovered even by authorized excavators must remain in the island. This is really an instance of the economy which stops one hole in a sieve, for it means that Cyprus is practically closed to scientific exploration and abandoned to the illicit digger and his continental patrons. The island government has not the money itself to carry out excavations in a systematic manner, and there is now little incentive for museums or exploration funds to provide the means. From the archaeological point of view, the position of Great Britain with regard to Cyprus is like that of an eccentric land-owner with well-stocked preserves, who neither shoots over them himself nor invites his friends to do so, but keeps them up for the sole benefit of poachers.

Comparatively little is known of the history of Byzantine Cyprus. Until the rise of Islam, it remained quietly prosperous, maintaining the closest relations, commercial, artistic and intellectual, with the nearest countries of the mainland, more especially with Syria. At this time these were the richest and most important regions of the empire, and Antioch and Alexandria were rivals of Constantinople in every branch of human activity. Syria was especially famous for its silver work, and it is exceedingly probable that the plate and jewels found at Kyrenia were imported from Antioch and not made in any of the small cities of Cyprus. Towards the middle of the seventh century the Arabs took possession

[1] See also 'Le Musée,' 1906,

of the island after their conquest of Syria, and during the next 300 years it was taken and re-taken by Christian and Mohammedan in turn, its towns were pillaged and many of its monuments destroyed. But in A.D. 964 Nicetas Chalkoutzes, the general of Nicephorus Phocas, expelled the Arabs and inaugurated a period of Byzantine rule destined to last for two centuries. At the close of this period one Isaac, a member of the Comnenian royal house, revolted from his emperor and set himself up as king of Cyprus. Then came the raid of Richard Cœur de Lion, the long rule of the Lusignan dynasty, and, on the extinction of that line, the cession of the island to the Venetian republic by Catherine Cornaro, widow of the last king. This was the period of the final fortification of Famagusta, where the scene of the tragedy of Desdemona is laid. In 1571 the Turks took the place, and Marcantonio Bragadino was flayed alive before the cathedral gate, an episode recorded by his monument in the church of SS. Giovanni e Paolo at Venice.

There can be little doubt that the Kyrenia treasure belongs to the earlier centuries of the Byzantine dominion, and the disasters of the second half of the seventh century may very well account for its concealment in the earth. Various reasons combine in support of this conclusion; among others are the date of the medallions and coins forming part of the treasure, the style of the work, the character of the stamps or hall-marks, the nature of the jewellery, and certain details of costume.

In the first place, the evidence of the coins points to a date not later than the third quarter of the seventh century. Seventeen gold coins and four large gold medallions [2] were found in all, most of them mounted to be worn as a girdle (?). The four medallions and nine of the coins are of Maurice Tiberius (A.D. 582-602), four coins are of Justin and Justinian, one of Theodosius II (A.D. 408-450), two of Constans II (A.D 642-668), and one (in Cyprus) said to be of Constantine IV (A.D. 668-685). If the attribution in the last case is correct, the treasure may have been buried quite late in the seventh century. The silver plate, however, is most likely to be earlier than the latest coins, and there is nothing to prevent it from being considerably earlier.

In the second place, the silver dishes are clearly in the direct line of descent from the Graeco-Roman plate of the fourth century, as may be readily seen when they are compared with the votive shield of Theodosius, now preserved at Madrid. There is evident degradation: the distance from classical models is greater; but the continuity of tradition is clear, and will be apparent to anyone familiar with the existing monuments conveniently, if imperfectly, illustrated in Mr. Odobesco's work on the treasure of Petrossa, where the shields of Theodosius and Valentinian will be found in their places in the order of degradation. It is with the shield of Theodosius that the affinities to the Cyprus dishes are most evident, the closest parallel being found in the dish on which Saul is seen enthroned like an emperor with his guards standing on each side of him. But throughout the series, the tetrastyle background of the Madrid shield has been retained, though in a very degraded form. The pediment, which upon the shield gives the arcade its proper unity, is here entirely omitted; while the lateral architraves are made to project beyond the outside columns in a manner which no artist of a good period would have tolerated. It thus appears that the Cyprus dishes are related to well-known Roman examples of the earlier empire, yet separated from them by a period of considerable duration, intermediate links being found in the shield or disc of Aspar, which dates from the first half of the fifth century, in the Museo Archeologico at Florence, and the dish with Ajax and Ulysses disputing the arms of Achilles, found in Perm and now in the Stroganoff collection at Rome. We know little of the silver plate produced in the Eastern Empire after the renaissance of the ninth century: what exists was definitely made for the service of the church, like the paten at Halberstadt. But the character of the surviving work, in harmony as it is with the principles of contemporary Byzantine art, is essentially different from that of the Cyprus treasure, which is evidently even further removed from it than from the work of the declining Roman Empire. Had the find contained no coins, it would still have been possible to make a fair guess at the age of the treasure.

The character of the stamps or 'hall-marks' impressed upon the backs of the plates is in complete accordance with the date indicated by the coins. They are of precisely the same kind as those upon other Byzantine silver discovered in Russia under the same conditions, and in the same regions, as silver plate of Sassanian manufacture, and therefore older than the year A.D. 632, when the Sassanian dynasty was overthrown. The richest field of discovery has been the province of Perm, near the Ural Mountains; but one of the finest pieces, a dish with figures of two angels in relief, was found as far north as Berezov in Siberia. It is well known that among the barbarian princes of the fifth and sixth centuries rich services of silver and gold plate were regarded as an essential appanage of royal state. The gifts with which Roman and Byzantine envoys sought to conciliate their formidable neighbours constantly took this form; and the traders who pushed north in quest of furs took silver dishes with them to exchange for the finest skins,

[2] Numismatists who have examined these medallions are of opinion that they have been cast and not struck.



1

2

3

1. DAVID SLAYING THE LION
2. CHRIST ENTHRONED [illegible]
3. DAVID [illegible] GOLIATH'S HEAD [illegible]

4

5



(4) DAVID ANOINTED BY SAMUEL

(5) DAVID TRYING ON SAUL'S ARMOUR

just as the agents of the Hudson's Bay Company in more modern times carried guns or expensive cutlery for the greater Indian chiefs. The strange episode of the church plate of Sirmium on the Save, the restitution of which was almost made a *casus belli* by Attila against the Western empire, is a striking instance of the strength of this barbaric sentiment; and in Priscus's account of a Roman embassy to Attila in A.D. 448 we read that silver vessels were among the presents taken to propitiate the great barbarian.

The nature of these Byzantine hall-marks may be gathered from reproductions published elsewhere, so that it is not necessary to enter into any minute description here. They bear monograms, busts and names, the latter probably those of the officials responsible for the maintenance of the standard ; and all are very much larger than any modern marks. They are of great interest as belonging to the most ancient class of hall-marks in existence, for it was under the Byzantine Empire that the quality of plate was first systematically controlled in this fashion.

There is yet another point which bears upon the question of date, and tends to the same conclusion—the costume worn by some of the persons represented. On one of the dishes Saul is seen seated on his throne giving audience to the young shepherd David. The king here wears the very long chlamys fastened on the shoulder by a fibula with an upright 'tail,' and having on the front, on a large applied patch of a different colour, the tablion. This kind of fibula went out of use soon after the sixth century in favour of a circular brooch; and about the same time the Byzantine emperors ceased to wear the chlamys as a ceremonial garment, exchanging it for elaborate and more closely fitting robes covered with gems and pearls. In later Byzantine art this costume, and not the chlamys, is commonly given to the kings of sacred history, and among others to David.

Lastly, the jewellery, of which the greater part has fallen to Mr. Morgan's share, is of an early character. Besides the girdle of gold medallions and coins, it consists of two gold bracelets, a necklace of cylindrical plasma beads alternating with pearls, two gold necklaces with pendants, five pairs of earrings, a short piece of gold chain, and minor objects. The form of the bracelets, which have open-work vine scrolls of early design, is the same as that of two others already known, one of which is in the British Museum ; the necklace of pearls and plasma beads and the earrings are very similar in style to late Roman jewellery found in Egypt and elsewhere. The two gold necklaces, each with a number of gold pendants in the form of openwork discs, pear-shaped pendants, small amphorae and crosses, are further removed from the work of the Roman period ; their gold chains are somewhat thin and fragile, one being formed of a succession of rectangular foliate plaques. The general character of the jewellery recalls that of a find from Mersina in Cilicia, now in the Hermitage at St. Petersburg and attributed to the sixth or seventh century, in which openwork in gold is a conspicuous feature, and the pear-shaped form suggesting oriental influence occurs. Taking all the above facts into consideration, I should be inclined to assign the silver plate, and part at any rate of the jewellery, to the second half of the sixth century rather than to the years immediately preceding the Arab invasion. The plate was probably made for secular purposes, as the jewellery is certainly secular. The religious character of the designs is so general in Byzantine art that in itself it affords no proof of manufacture for ecclesiastical use. The number of the dishes and the difference in size in the present case suggest that they formed part of a private service.

Having now assigned the treasure with reasonable probability to the early period of Byzantine art, before the outbreak of the iconoclastic disturbance in the eighth century, we may briefly consider the subjects represented on the dishes and their bearing on the history of Byzantine art.

The number of dishes with episodes from the life of David originally found was nine: four in the larger of the two sizes seen in the illustrations, an equal number in the smaller size, and one of greater dimensions than any here shown, the whereabouts of which is not now exactly known. The subjects of the three larger dishes belonging to Mr. Morgan are : (1) David introduced to Saul (p. 357); (2) trying on Saul's armour (p. 360); and (3) anointed by Samuel (p 360); while the corresponding dish in Cyprus (illustrated in 'Archaeologia') represents the marriage of David. The four smaller dishes represent David summoned to meet Samuel, and slaying the bear (now in Cyprus); David slaying the lion (p. 357), and conversing with a warrior, perhaps Jonathan (p. 357)—the last two being the property of Mr. Morgan. The largest dish, at present inaccessible, has three scenes: David defying Goliath, encountering him in battle, and spoiling his prostrate body.

We thus have a considerable number of the scenes from the career of the Israelite hero, though there are omissions, such as that of David playing to Saul, and his coronation, which suggest that the series is even yet incomplete. The presence or absence, however, of an individual scene is of little moment. The real importance of the series lies in its relation to the illuminated Byzantine psalters.

It has hitherto been an accepted opinion that because no existing Byzantine psalter is earlier than the ninth century, the custom of illustrating this particular book only began in the East at that period. The discovery of this Kyrenia treasure

has done much to invalidate this theory. For the scenes represented upon the dishes have an obvious relation to those found in the most famous psalters now preserved, for instance, No. 139 in the Bibliothèque Nationale and the well-known psalter of Basil II in the library of St. Mark at Venice, both of which belong to what is known as the 'aristocratic' group, probably produced under court influence and distinct in style from the monastic psalters. But as silversmiths, like ivory carvers and other representatives of the minor arts, have constantly drawn their inspiration from manuscripts, it is a most probable inference that there were in existence, and directly or indirectly accessible to the makers of this treasure, books with pictures of the life of David, in which a traditional scheme of illustration was followed. The date of the treasure being what it is, the model must have been at least as early as the sixth century and the scheme which it in its turn exemplified may go back almost to Constantine, to the time when miniatures were painted on rolls such as the prototype of the Joshua rotulus in the Vatican library. We know that the David cycle, never adopted in the earliest period of Christian art, was already a favourite by the close of the fourth century, for it is found upon the ancient wooden doors of the church of S. Ambrogio at Milan. On these doors the reception of Samuel's message by David as he sits among his flocks is similar in conception to the same scene upon one of the small dishes from Kyrenia, now in Cyprus. The resemblance in certain details of other scenes, especially the anointing, the victory over Goliath, and the slaying of the lion and the bear, to the corresponding miniatures in the later psalters is equally remarkable. These affinities of the Cyprus treasure, on the one hand to early Christian monuments, and on the other to the manuscripts of the ninth and tenth centuries, afford additional evidence of that dependence upon classical art which was the pride of Constantinople almost to the day of its fall. Another link has been riveted to the long chain connecting the Byzantine art of the middle period with that of the Theodosian age, and through it with that primitive Christian art which learned so much from the decadence of the Hellenistic world.

Even apart from the significance of its subjects, the treasure of Kyrenia marks a stage in the history of the silversmith's art which badly needed illustration. It adds new examples exceptionally rich in figures to existing specimens of early Byzantine sculpture; it notably increases the small series of personal ornaments to which an approximate date can be given. Thus it possesses a historical interest, which outweighs its artistic demerits, for though by no means the work of a Parthenius, but rather of men 'honest and painful' in their craft, it throws new light on a most interesting transitional period in Byzantine art. The story of its discovery, concealment and subsequent wanderings proves once more how far we still are from finding a really adequate solution for the problem of treasure-trove. The question how to secure the fair disposal of buried treasure has exercised many minds for many ages, and has but grown more intricate since Plato in the eleventh book of his 'Laws' referred it in despair to the Delphic oracle.

THE LIFE OF A DUTCH ARTIST IN THE SEVENTEENTH CENTURY

BY DR. W. MARTIN

PART V—FURTHER RESOURCES OF THE PAINTER[1]

WHILST we have only spoken hitherto of painters who were able to set up all their materials, if necessary, in their studio, we have said nothing about the landscape and animal, marine and architectural painters. It was impossible, of course, for them to do the same; still more than the painters of popular life, they were compelled to collect their studies out of doors, in the streets, in wood and meadow, on sea and shore. They took their sketch-books and went out, on foot or horseback, in carriage or ship, alone or with several other persons, just as it suited them. And then they drew what they needed, in order afterwards to paint in oils at home. In Karel van Mander's 'Book of Painters,' published in 1604, P. C. Ketel sings the praise of landscape painting in a 'landscape painter's song' prefixed to the actual text. As it is little known except to specialists, and has not, so far as I know, hitherto been translated into English, I will summarize the contents, which give an extremely good idea of the practice of landscape painting at that date.

'When the sun rises,' sings the poet, 'you, young painters, must wake and spring out of bed. You must accustom yourselves to go out early and to see how the sun breaks through the mist and reveals the beauty of the earth.

'Then take charcoal and chalk, pen, ink, and paper, to draw what you see and what pleases you. Always give heed to what your eye perceives; mark how everything even in the extreme distance meets at a central point.[2] When you are studying something quite near you, do not place yourself too close to it to sketch it, for that mars the whole effect. On the contrary, by standing somewhat far off, it will be found that the effect of the work upon the eye is more agreeable.'

'Place yourself,' he continues, 'in a wood, and mark everything near and far. See how the more remote object is less distinct than what is immediately near you; see how the foreground advances, and how hard the foliage of the foremost trees is in comparison with the subdued colours of those farther away. In this way you will perceive what is to be painted with strong, what with subdued colours.

'Depict everything that nature affords and that interests your eye, be it forests, mountains or caves, but depict with intelligence.' Then follows an enumeration of all that the life of nature provides for the eye to see. 'Contemplate all this,' is the poet's counsel, 'and depict it.'

'Return to the town, ye novices in art, when the foliage of the trees, that lately gave you shade, serves you no longer. What you saw out there and drew in your book, that you must paint at home in the colours you have rubbed yourselves, and make it seem to have life. Then will the goddess Fame come on her pinions to bring you a great name, wealth and admirers.'

Nowhere more clearly than in this poem can we see how landscape painters worked in those days. They drew out of doors and painted at home. Painting out of doors, accordingly, was unknown in 1604. Even later in the seventeenth century it seems to have been still unknown. In the eighteenth century I still find no evidence for such a practice in Dutch painting. Oil painting from nature out of doors seems to have begun in that country early in the nineteenth century. Of the seventeenth century, with which we are especially concerned, numerous examples are extant of artists drawing in the open air, but not one have I met in which an artist is painting out of doors in oils.

Some of these pictures illustrate the present article. The first (Plate I, p. 365), painted by Aelbert Cuyp, shows a painter—perhaps Cuyp himself—who has ridden out with his pupil to make studies in the open air. The two men are in a region which reminds us most of part of the province of Gelderland. They have dismounted on an eminence; the artist has seated himself on a stone, and is engaged in recording in his large sketch-book the glorious view which presents itself to his gaze. The picture was in the Secrétan sale in 1889; I do not know where it is at present.

Similarly we see in a landscape by Adriaen van de Velde in the Dresden gallery (Plate I, p. 365) an artist engaged in drawing the surrounding ruins in a large sketch-book. His faithful dog accompanies him on his ramble through the magic land of Italy, which was then visited by so many painters from Holland.

A picture by Jan Both in the Rijksmuseum at Amsterdam also represents an Italian landscape, a woodland scene which might be an illustration of the afore-mentioned poem in Karel van Mander's 'Book of Painters.' In the middle are seen two artists drawing, conversing with shepherds.

Whereas in the last two cases the draughtsmen are mere accessories to the landscape, they appear once more as the principal feature in our next

[1] Translated by Campbell Dodgson. For Parts I and II see Vol. VII, pp. 125 and 416 (May and September, 1905); for Part III, Vol. VIII, p. 13 (October, 1905), and for Part IV, vol. X, p. 144 (December, 1906).

[2] Meaning the vanishing point of perspective.

illustration. On plate II (page 368) will be seen a portion of a small picture ascribed to Jan Blom,[3] which was at a London dealer's a few years ago. Here, too, we find ourselves in Italy, in a garden with fountains and statues. In the foreground to the left sits a painter drawing from a large statue. Behind him, by the fountain, stands an assistant, a boy who carries one of the master's sketch-books and takes a drink from his water bottle. A patrician family, whose coach and six waits below, looks down from the terrace at the artist.

In this picture the method of working is to be seen with unusual clearness. The painter has laid a sheet of paper, on which he is drawing, on a portfolio. But he means also to do further work with sepia or Indian ink, for he has all the materials intended for this purpose lying before him on the ground: a shell on which to rub the paint, a little piece of paper on which to try the shade, a piece of Indian ink, various water-colour brushes, and a case to contain them. So he is engaged in making one of those sepia or Indian ink drawings of which we know so many by the painters of that date.

It thus appears that artists at that time worked out of doors when they were drawing or painting in sepia or Indian ink, that is with water-colour. Many drawings of the time show that painters also coloured their open-air sketches. But these never amounted to water-colour drawings in the modern sense; they remained pencil or chalk sketches, to which a few tints were added as notes of local colour. If the painter had no coloured paints with him, he would often write down the colours. Many drawings of 'Peasant' Brueghel, for example, and of Jan van Goyen, are full of such colour notes.

The remarkable picture painted by Johannes Lingelbach in 1671, now in the Augsburg gallery, must be taken, it would seem, as a kind of half-allegorical glorification of the years which a young artist spent on his studies in Italy. In a park of wide extent in a valley, the mountainous surroundings of which remind us of the environs of Florence, a youth is drawing from a statue under the direction of a friend. He is using a loose sheet of paper, which he has laid on his closed sketch-book. The other points out his mistakes. The inkstand on the ground, with a pen, is noteworthy as an example of the way in which pen drawings were done out of doors. The plaster casts represented in the picture also make it an interesting contribution to the history of painters' studies at that date.

In addition to the examples mentioned here of artists drawing from nature in Dutch pictures, there are numerous others, of which I will name a few more: for instance, a view of a country seat, painted by Van der Heyden, in the Cook collection at Richmond, in which a painter is represented in the foreground to the left, drawing from nature. A splendid landscape by Hobbema in the Kaiser Friedrich Museum at Berlin (No. 886) similarly shows a painter by the water-side drawing with a sketch-book on his knees. In the Hofmuseum at Vienna also is an interesting example of this kind. In a view of the Y near Amsterdam, by Ludolf Backhuysen, a draughtsman sits at work by the riverside.

There are various sketch-books in existence by masters of that period. The majority and the most important of these have, naturally, been taken to pieces, and the separate leaves have been dispersed. It is, however, a striking fact that numerous drawings of uniform size by the same master are often found, which justifies the supposition that they originally belonged together to a sketch-book. This is evident, for example, in the case of Jan van Goyen.

There are still several intact sketch-books by the said van Goyen in existence, of which I will mention especially a small one in the possession of Dr. Bredius, at The Hague, because it is very instructive as to this eminent Dutch painter's method of working. The little book contains all sorts of pencil sketches, and has evidently been used by the painter during a sketching tour on the large rivers of Holland, such as the Maas and Rhine. Whereas van Goyen, as we learn from his drawings, used larger sketch-books when he made elaborate studies for pictures in the open air, small ones like this accompanied him, it would seem, when he set out alone without baggage. In these he only drew small, rapid notes: kilns by the riverside, a line of shore with a few characteristic features, a church, a landing place seen from two different sides, and so forth. We can follow his wanderings perfectly in turning over the pages; we can even see how in successive sketches the pencil becomes blunter, and how a new point was made to it to begin a fresh series. Van Goyen's very train of thought can be followed in the course of his tour. For he used the inside of the cover, when he rested by the way or at an inn, to jot down calculations connected with his speculations in house property or tulips, which even then may have led his accounts astray.

Other landscape painters acted like van Goyen, but it would lead us too far if I were to give other examples. Let me only mention the way in which at the end of the seventeenth century the landscape artist, Jan Griffier (1645-1718), who specially painted river landscapes, managed his immediate work from nature. He bought a wherry in England for 3,000 florins, embarked on it with his family, and visited in it all the places like Greenwich, Gravesend, Windsor, etc., which offered opportunities for painting. On the voyage to

[3] That Jan Blom is the painter is proved by that artist's signed picture in the Ferdinandeum at Innsbruck.



PAINTER SKETCHING, BY A. CUYP



PAINTER SKETCHING, BY A. VAN DE VELDE
IN THE DRESDEN GALLERY



PORTION OF A PICTURE ASCRIBED TO JAN BLOM



WILLEM VAN DE VELDE THE YOUNGER IN HIS STUDIO, BY M. VAN MUSSCHER. IN THE COLLECTION OF THE EARL OF NORTHBROOK

THE LIFE OF A DUTCH ARTIST
PLATE II

Holland he suffered shipwreck, but then bought a wherry once more—this time an old one—and moved in it from town to town, from village to village, while he also lay up in it for a considerable time on the Heerengracht and elsewhere in Amsterdam.[4]

As this painter, for the sake of his art, exposed himself even to the perils of the sea, so we find the Dutch marine painters of the period frequently working on board ship. This is especially true of the battle painters who sailed out with the fleet, and in the midst of the fight made those sketches of the situations of the vessels from which they afterwards carried out their pictures, generally as a commission for the Admiralty concerned. So we find it mentioned, for example, that the marine painter, Jan Feunisz Blankerhoff, was commissioned in 1665 by the Admiralty of Amsterdam to sail out with the fleet in order to have 'opportunity to draw or paint the most remarkable events which should befall the two fleets.'

The great sea painter, Willem van de Velde the younger, did the same, and went out, for instance, during the second naval war with England, in the service of the States General of Holland. Numerous sketches of situations by his hand, drawn from nature in pencil during the battle, and often carried out further with Indian ink and furnished with written memoranda, are preserved in various collections of drawings.

That the marine painters worked much in oils on the sea itself seems to me very improbable, and considering the primitive way in which ships were then built, almost impossible except in calm weather. So in this case again we must suppose that these sea-pieces, especially the battle-pieces, were produced at home in the studio from sketches drawn at sea.

We have an interesting portrait of Willem van de Velde, junior, in his studio, painted by Michiel van Musscher, here reproduced (Plate II, p. 368). It is in the earl of Northbrook's collection in London. The artist sits before his easel mixing his colours with a palette knife. On the ground before him lie to the right a very large, thick sketch-book and several scattered drawings of single ships or groups of several vessels, which he is using in his work. The portrait is also remarkable as a picture of the interior of a studio; it is the type of a simple but handsomely-furnished Dutch apartment of the second half of the seventeenth century, with stone floor, a splendid chimney-piece supported by pillars, and white-washed walls on which hang several pictures. To the right is a paint-box just like that which we see in the picture by Gonzales Coques, reproduced as an illustration in the third article (October, 1905, Vol. VIII, p. 19).

Thus the painters always sought out on the spot the object that they loved. They travelled about everywhere, and many a one extended his excursions beyond the frontiers of his native land. Jan van Goyen travelled to the north of France, Jacob Ruysdael to the Teutoburgian Forest, Saftleven visited the Seven Mountains on the Rhine, and many travelled still further; Allart van Everdingen went to Scandinavia, and countless painters wandered across France or Germany and then over the Alps to Venice and Northern Italy and even to Rome. And we find them still further afield: Philips Angel in Persia, Frans Post even painting landscapes in Brazil!

No road was too long for the Dutch painters of landscape, sea-pieces and architecture. For we find the latter also travelling abroad, chiefly, of course, in Italy.

If our view is correct, that finished pictures in oil were never painted in those days out of doors, but only drawings were made, and the drawing at the most somewhat tinted with water-colour, then we must conclude that the colours, the general tone, the play of light and shade, were painted entirely from memory. This is really astonishing, and seems to us hardly credible. Nevertheless it remains our opinion that such was the case, so long as any indication of the contrary is wanting. And this makes the stately array of hundreds of painters appear even greater and more admirable.

The kinds of painters that we have hitherto discussed could work, as we have seen, with the aid of nature alone. Their models, objects, landscapes and the like were sufficient for them, and it was only in case of need, when their time of apprenticeship was once over, that they had recourse to a treatise on anatomy, perspective or technique. In addition to this the painters of architecture, especially those who painted in the Flemish taste in the first half of the seventeenth century, may often have used books with examples of Renaissance details and entire buildings.

But there were then, as now, various kinds of painters for whom reference to literature was just as indispensable as the study of nature. We mean those artists whose subjects were borrowed from the Bible, history, allegory, mythology and literature. These men used then, as now, the books necessary for their work. The Dutch biblical painters, with Rembrandt at their head, keep extremely close throughout the seventeenth century to depicting the Bible stories exactly as they are described in the text. No mistake is allowed, and it is very seldom that we find one. Only, in costume, implements, vessels, vehicles and buildings, in the flora, and in representing exotic animals, such as lions, camels and elephants, the artists often found it extremely hard to be correct. They got on better with animals after a time, since many beasts from foreign parts were

[4] See p. 128 of Floerke's book already mentioned.

imported, especially to Amsterdam, owing to Holland's foreign and colonial commerce. But the problem of costumes, implements and buildings remained a difficult one throughout the seventeenth century. As a rule, the biblical painters would dress characters from the Old Testament in a sort of Turkish caftan, with a turban, feathers, a curved sword, and so on ; in fact, they often gave them Indian weapons, as, for instance, Rembrandt, when he puts a Malay dagger into the hand of one of the Philistines in the *Blinding of Samson* (1636), in the Städel Institute at Frankfurt. The historical painters proceeded in the same way. Not till later, when archaeology—if we may give it the name—had made such progress that a wider circle could master its results, did these painters get a grasp of better principles, and such a description, for example, of pagan sacrificial implements and the martial emblems of the Hebrew, Greek, Roman and Germanic peoples as Houbraken gives in his book of painters, was then the authority on which many a painter of such objects based his knowledge.

The painters of allegories and mythological fables also made use continually of literary works of reference. So early as 1604 the painter van Mander, in his 'Explanation of Ovid's Metamorphoses,' took care that help should be given to painters in depicting the narratives of this poet, then so much esteemed. Versions of Homer and Virgil were no less used, whilst Roman fables, Italian romances, and, at a later date, Spanish literature also, whether in the original or in translations, were abundantly read in Holland. To name only one instance, scenes from Guarini's 'Pastor Fido' were represented times beyond number, especially in wall paintings.

It is obvious that, in addition to literary works, prints, especially by Italian engravers, were repeatedly used. But, as a rule, this was only the refuge of the less gifted artists, who lacked a talent for composition or sufficient literary knowledge.

These, then, were the ways in which, generally speaking, a picture was produced in Holland in the seventeenth century. Yes, and no. For we have not yet exhausted our subject. For before we have fully dealt with the question, How was a picture produced ? which has been occupying us for some time, we must touch on one last point, and mention that a picture was not always the work of one painter alone, and that it was not always produced in a single example. The views on these points were evidently quite different then from those of to-day. The question, how a picture was produced, was much less often asked in those days ; who painted it was a matter of rather secondary importance ; there was no demand exclusively for pictures painted entirely by the hand of the artist with whose name they were signed. Thus many painters availed themselves of the help of pupils, to whom they left the simpler portions of the picture or the finishing of the less important passages. Painters would also have copies prepared by pupils from their own originals, and would then touch up such copies with their own hands and often sign them themselves before they were sold. This habit explains the circumstance that replicas exist of so many old Dutch pictures, which often approach the original very closely in quality without allowing us to conclude that they are entirely by the painter's own hand. It must be fully understood that an artist would also occasionally repeat, entirely with his own hand, a particularly successful work or one for which he got a second order, and there are numerous examples of such a practice.

Further, it often occurred at that period that different artists, in most cases two, worked on one picture, because one understood one part of the work, and another a second part, particularly well. We meet with this widespread habit most frequently among the landscape and architectural painters. Ruysdael and Hobbema, for example, generally had the figures in their landscapes painted in by Adriaen van de Velde, Johannes Lingelbach and Philips Wouverman. So also the landscape painters, Jan Hackaert, Jan van Kessel, Frederik de Moucheron, Jan Wynants, Verboom and others employed the help of van de Velde and Lingelbach ; the latter also painted the figures on nearly all the views of towns by Jan van der Heyden.

When a portrait painter was embarrassed by any detail, he would similarly apply to a specialist, as Ferdinand Bol did, for example, when he had to paint some battleships in the background of the portrait of Admiral Engel de Ruyter, now in the Royal Gallery at The Hague. He begged the marine painter, Willem van de Velde, junior, to help him.

Other portrait painters had similar recourse to assistants ; in fact, they often divided the work in such a way that one man painted the face, another the costume or background, as was the custom, for instance, in the studio of Michiel van Mierevelt.

I could adduce many other instances of this practice, were I not afraid of having already taken up too much of my readers' time in discussing the production of a picture. Anyone who desires further examples will find a variety mentioned in the book by Dr. Floerke, which I have already repeatedly mentioned, while instances are also enumerated in Dr. T. von Frimmel's book, 'Gemalte Galerieen,' and in my monograph on Gerard Dou.

In the succeeding article we shall be engaged with the manner in which the finished picture gained a livelihood and reputation for the artist.



NANCY PARSONS, BY GAINSBOROUGH
STOLEN FROM THE COLLECTION OF MR. CHARLES WERTHEIMER



THE HON. MRS. CHARLES YORKE, BY REYNOLDS
STOLEN FROM THE COLLECTION OF MR. CHARLES WERTHEIMER

THE STOLEN PORTRAITS

BY ROGER E. FRY

THE theft of masterpieces of painting is fortunately as rare as it is foolish. Every picture is unique, and its identity is easier to establish than that of a living person—especially now that photographic reproduction and the careful classification made by art historians have spread a familiarity with the most important works all over the world. The theft of two magnificent portraits of the English School from Mr. Charles Wertheimer's house in the early hours of Tuesday morning, 12th February, must therefore be regarded as one of those unfortunate lapses from common-sense which are likely to become rarer with the spread of education among the criminal classes. It is none the less a deplorable loss, which one can only hope may not prove permanent. The two pictures ruthlessly cut from their frames were portraits: one of *Nancy Parsons*, by Gainsborough; the other of the *Hon. Mrs. Yorke*, by Reynolds—both of which we reproduce.

The *Nancy Parsons* is a typical example of Gainsborough's mature style. The head and bust are placed with perfect felicity but without any very deliberate or complex idea of composition. The movement shows Gainsborough's unfailing tact and sensibility, and the handling is again of that peculiarly easy, gracious kind—a thin and delicate pencilling of the forms upon the canvas—which gives to some pictures of this period the charm of drawings without losing the solidity and impressive quality of oil painting.

It would be rash to say that the Reynolds is the more beautiful of the two pictures, but it certainly is more important to the student of art. Indeed, it is much to be regretted that this picture has been so little studied hitherto by those who have written on Reynolds, for it presents him in a new and unfamiliar light; and a consideration of its singular qualities might lead to some modifications of the commonly accepted generalizations about Reynolds's character as an artist. For in the *Mrs. Yorke* Reynolds is seen in a mood of rare spontaneity. He has approached his subject in a simpler, more purely receptive, attitude than was at all usual with him. The portrait suggests that he has accepted frankly an accidental arrangement that struck him, and recorded his vision with a simple directness that is very remarkable. The figure has a promptness of allure and the face a vivacity of expression which make one forget for the moment all about the grand style and the principles of composition, and accept this momentary vision, seized with rapid and unhesitating vigour, as one of those rare instances where the 'thing seen' was already a work of art. This attitude, so rare with Reynolds, who liked to entrench himself cautiously and deliberately before he engaged with nature, reflects itself even in the handling of the paint and the colour. The paint is put on in flat, brusque, solid touches without much elaboration of method, with rare technical ability, but without recourse to all the technical science for which Reynolds was so remarkable. Again, the frank and positive quality of some of the colours, notably the red-brown of the guitar, emphasizes the same characteristics. To sum up the impression of the picture in a word, we might say that it was Reynolds feeling for once the inspiration of a Goya.

The permanent loss of these pictures would be a serious one, not only for their owner but, for all lovers of English art, and we can only express our sincere hope that the reward offered by Mr. Wertheimer will effect the much desired recovery of these important and beautiful works.

A list of the smaller articles stolen at the same time is appended :—

A rose enamelled oval snuff-box, with portrait of a young man in red coat, with powdered hair, diamond press-button to catch.

A Louis XV oblong gold snuff-box, with scrolls and other decoration in flat chasing, the lid, sides and base enamelled *en plein*, with genre subjects after Eisen.

A Louis XVI oval gold snuff-box, enamelled *en plein*, with stripes of alternate opaque white and translucent blue, divided with reserved gold bands upon the base, cover and sides. The borders are of white opaque enamels, with scrolls in blue and formal foliage in green; inlaid in the cover is an oval enamel, painted in polychrome with a subject after Greuze—a girl winding a ball of wool.

A Louis XVI oval gold snuff-box, the sides, base and cover enamelled *en plein*, with oval panels of classical figure compositions painted in polychrome; the reserved gold mounts are chased with scrollwork and flowers.

A Louis XVI oval gold snuff-box; in the sides, cover and base enamelled *en plein* are oblong panels, each painted with groups of cupids in grisaille on rose du Barry ground. The gold ground upon which these enamels are placed is engraved with a form of early Louis XVI ornamentation, introducing sprays of flowers enamelled *en plein*, in translucent green. Centre enamel at bottom signed.

A Louis XVI oval gold snuff-box, the sides, cover and base, enamelled *en plein*. In compartments in colour are 'Teniers' subjects of peasants carousing; the groundwork is of burnished gold, engraved and enriched with small oval panels of enamel, painted to represent moss agate.

A Louis XV oblong rectangular gold snuff-box. In the sides, cover, and base are panels framed by scrollwork, enamelled *en plein*, with Diana in her car, Cupid, amatory trophies, and a lap-dog. The ground on which these panels are placed is also enamelled *en plein*, with sprays of flowers in natural colours, on a brown ground; the reserved portions of the gold are engraved.

A Louis XVI oval gold snuff-box, inlaid with six oval plaques of enamel, painted *en plein*, with classical subjects and vases in polychrome, in raised gold borders chased with acanthus foliage, and narrow stripes of blue enamel imitating lapis-lazuli between each; the borders of the lid and base of key pattern.

A Louis XVI oval gold snuff-box, the borders chased with guilloche design in coloured golds; in the cover and base are oval enamels painted in polychrome, with classical figure subjects; in the sides are four oblong enamels, with subjects after Boucher.

A Louis XVI oblong gold snuff-box, the sides, cover and base are inlaid with plaques of lapis-lazuli, and further enriched with scenes from savage life, applied and worked in golds of many colours.

A Louis XV oblong gold snuff-box, enamelled *en plein*, with landscape figure, by Eloi Buchard. Daughters of Louis XV, in

the style of Nattier. A slip of paper in the box, with copy of the works for the years 1756-7, 1756-62.

A Louis XV oval gold snuff-box; the sides, lid and base enamelled *en plein*, with genre subjects after Lancret in polychrome, in panels framed by compositions of scrollwork; outside these are sprays of flowers enamelled in translucent blue and green.

A Louis XVI oval snuff-box, worked in gold of various colours; around the sides are oval linked cartouches, on the base a circular panel with a bouquet of flowers, and upon the cover enamelled *en plein*, in polychrome, a domestic scene.

A Louis XVI oval gold snuff-box, with panels of bleu de roi enamel, matted gold border, with formal flowers in translucent enamels; set in the lid is an oval plaque, painted with a nymph and cupid.

A Louis XV oval gold snuff-box, enamelled *en plein* in the sides, cover and base with panels of domestic scenes after Chardin; these panels are variously framed with compositions of scrolls, amatory and other trophies, festoons of flowers and shell-work, chased in the reserved golds of many colours; the ground-work is in places matted and engraved with a diapered design.

A Louis XVI oval gold and enamelled box, with cornucopiae holding flowers top and bottom, and vases holding flowers on sides; medallions of pastoral subjects top and bottom and on the four sides.

A Louis XVI gold enamelled snuff-box, green ground, coast scene on lid, four medallions on sides, pastoral scenes bottom of box, shepherd and sheep crossing stream.

A Louis XVI oval gold snuff-box; the base and sides inlaid with panels of opalescent glass, showing a foliage design beneath; the gold mounts are chased with beaded ornaments upon a matted ground; in the cover is inlaid an oval enamel, painted with a pastoral scene after Boucher in colours.

A Louis XIV agate and cage gold-mounted watch and double scent flacon; enamelled double dial, the hands set with diamonds. By Jn. Leroy, of Paris.

An eighteenth-century gouache French miniature, attributed to Dumont. Portrait of a lady seated, playing guitar, powdered hair with blue ribbons, roses on bosom, right arm resting on marble column. In diamond-bordered frame.

A miniature of a lady seated in an interior gazing at a locket. Pink dress, and dog at feet. Signed with the monogram "N. L." (Lavreince). "Consolation de l'Absence." Mounted in diamond-bordered frame.

AN INVENTORY OF THE DUKE OF BUCKINGHAM'S PICTURES, ETC., AT YORK HOUSE IN 1635

BY RANDALL DAVIES, F.S.A.

THAT so interesting a document as this inventory should have escaped observation for so long is probably to be accounted for by the fact of its being imperfectly, if not improperly, described in the catalogue of the Rawlinson MSS. (A. 341: 30) as an inventory of pictures, etc., 'at Buckingham House, Chelsea.' It was by this very mistake, as it happens, that I was fortunate enough to discover it; and my disappointment at finding that only a very small portion of the list was under the heading 'At Chelsey House' (about which I was writing) was amply compensated when I realised how important a contribution to the history of pictures in this country the inventory must prove to be.

It is true that a catalogue of a portion of the duke's collection is already known, which was printed by Bathoe in 1758; but that was compiled as late as 1649, and comprised only those pictures which were sent to Antwerp to be sold for the young duke, 215 in number. The Rawlinson MS., on the other hand, enumerates no less than 330 pictures which were at York House, as well as over a hundred pieces of statuary at Chelsea—amongst which, I may mention, was 'a rare piece of white marble of Cain and Abel,' by John of Bologna, of which I hope to say something on another occasion.

The fact that the Rawlinson MS. is by fourteen or fifteen years the earlier is of considerable importance, not only as bringing the inventory within eight years of the acquisition of the pictures by the duke, and within seven years of his death, but also on account of subsequent depletions to which the collection was subjected. The king and the duke of Northumberland had some of the pictures, but there are over a hundred to be accounted for, amongst which are no less than seventeen by Rubens.

But what gives this inventory its greatest value is the nature of the occasion on which it was made. A mere sale catalogue is informing, so far as it goes, but it cannot be regarded as authoritative; on the other hand, a schedule to an indenture by which the property comprised therein is passed is of the highest authority, and this is what the Rawlinson MS. is. It is, in fact, a copy of 'A Schedule Indented containing all such Hangings of Arras Tapistry and other Hangings Plate Jewells Aggatts Pictures Statues Household Stuffe Goods Chattells Rings and other things Granted Bargained and Sold or intended to be Granted Bargained and Sold by the said Indenture whereunto the same is annexed.'

The 'said indenture' was dated May 11th, 1635, and was made between the Honourable Randall Macdonell, Lord Viscount Dunluce, son and heir apparent of the Right Honourable Sir Randall Macdonell, Kt., earl of Antrim, and the Right Noble Princess Catherine, duchess of Buckingham, wife of the said Lord Viscount Dunluce, of the one part, and the Right Honourable Philip, earl of Pembroke and Montgomery, Lord Chamberlain of his Majesty's Household, and Sir Robert Pye, of Westminster, Kt., of the other part. By it the goods in the schedule were assured to George, the second duke of Buckingham.

A glance at the list subjoined (which for considerations of space has here been confined to the 330 pictures at York House, and omits the marbles, gems, furniture, etc., there and



LOUIS XVI GOLD ENAMELLED SNUFF-BOX, COAST-SCENE
ON LID, FOUR MEDALLIONS ON SIDES



MIGNARD BY G. LAURENT



GOUACHE MINIATURE BY DUMONT



ROSE ENAMELLED SNUFF BOX

at Chelsea) will show the impossibility of making any adequate comment upon it without long and careful study. All that I have at present attempted is a comparison with the sale catalogue, with the object of ascertaining what items are common to both lists; but although the majority are easily enough identified, there are so many doubtful and uncertain entries which might take a long time to clear up, that it seems advisable simply to print the list as it stands, rather than delay it indefinitely. The mistakes in spelling are for the most part too obvious to require noting, so except for a few alterations such as *piece* for *peice*, as it is spelt throughout, it is given *literatim*.

In the Hall.

Vandyke.—One great Piece being Scipio.
Titian.—One great Piece of the Emperor Charles, a copy called Titian's Glory being the principal in Spain, now in the Escurial.

In the coming in above.

Reubon.—One winter piece.
Guido.—A St. Sebastian, being a copy.
Bassan.—One piece of Christ in the Grave being a copy.
Monfredi.—Judith and Holofernes.
Mantua.—An Abbot.
Tintoret.—An Ambassador of Russia.
The Picture of Raphael.
Morstract.—A Winter Piece of Robbery.
Stenwick.—A great Perspective.
Quintin the Smith.—An Usurer.
Dogan.—A Flower Pott.
A little piece of Adam and Eve.
A piece of Jeptha and his Daughters.
A little piece of the Virgin Mary and Christ.
Mitens.—The Duke of Chevereux at length.
Paulo Venez.—An Italian Lady at length.
The Poland Ambassador at length.
Van Romer.—Mons^{r} Candanet at length.
Mitens.—The Marquesse Hambleton at length.
„ Count Mansfelt at length.
The Earle of Middlesex at length.
Palma.—Andromeda and Perseus.

In the Great Chamber.

Reuben.—A great piece for the ceiling of my Lords Closett.
Reuben.—My Lord Duke on Horseback.
„ Our Saviour on the Crosse.
Guido.—The Foure Seasons of the Yeare.
Vost van Wingen.—Appelles drawing Venus naked.
A Disciple Basan.—Vulcan and Venus.
Titian.—Diana and Calisto.
Tintoret or Titian.—A Day of Judgement.
Manfredi.—A Banquett.
My Lord Denbigh, at length.
Reuben.—The Torments of Hell.
„ A great Landskip.
„ The Hunting of the Boare.
„ A little Landskip: a Morning.
„ A little Landskip, an Evening.
„ The Archduchess of Brabant.
„ The Dutchess of Crin.
„ Marquesse Spinola.
Copy from Clin.—A little piece of our Lady and Christ, a copy.
A picture of a woman with a Baskett of Flowers done upon a Board.

In the Vaulted Room.

Hans Holbin.—Jupiter and Jo in Water Coulers.
Sampson and the Philistins.
Bassan.—The Foure Seasons of the yeare.
„ A Samaritan.
A Councellor of the King of Spaine.
Tintoret.—A picture by the Life.
Our Saviour Christ in a Sepulchre.

In the Sumpter Room.

Our Lady, our Saviour Christ, St. John and St. Joseph.
Bassan.—A Picture of a Fryer.
Palma.—A Picture of a Musician.
Tintoret.—A Picture by the Life.
Titian.—A piece of Our Lady w^{h} a man praying.
Mabuz.—A picture by the Life.
Horatio Burgeany.—A piece of Our Saviour on a table.
A Woman with a Straw Hatt.
A piece of Our Saviour Christ Our Lady and St. Catherine.
St. Lawrence on a Gridiron.
Pada.—A picture of Sophonisba, a Copy.
Raphael or Peter Aretine.—Picture by the Life.
Titian.—A Ladyes Picture by the Life, w^{h} Gloves in her Hands.
. . . . of Consolado, in black.
A Little Head of an Italian Woman.
Anthony.—A little head.
Bassan.—A little head.

In the Passage by the Ladies Closett.

Rubens and Brugiae.—A faire Picture of the Virgin Mary in a Garland of Flowers.
Rubens.—Leander and Hero.
„ Children Tying up Fruitage about a Statue.
„ The Picture of Paracelsus.
Ruben and Brugi.—The Three Graces Sacrificing.
Ruben.—Three Graces with a Baskett of Flowers.
Ruben.—The Picture of the Marquesse d'Este in Armour.
Rubea.—A Portugese Lady.
Rubens and Subter.—Medusa's head with snakes.
„ The Picture of Mars.
Rubens.—A Centaure and Diana.

A Hermit with a naked woman.
Rubens.—Two little old mens heads.
Palma.—Jupiter and Danae.
Titian as they say.—Two Pictures, an Old Man and his wife.
Rays.—Two other Pictures of a Dutchman and his wife.
Autho Morr.—A Dutchman w^h^ Gloves in his hand w^h^ a Red beard.
Tintoret and Bassian.—Two little heads.
Blyenberke.—A Picture of Ben Johnson.
Passaretto.—A Picture done with a pen.
The City of Venice.
Autho Morr.—A Dutchman w^h^ White Sleaves.
A Scornful Woman and a Sould^r^.
Ruben.—The Dutchesse of Brabant and her Love.

In the next chamber to the Kings withdrawing chamber.

Titian.—A Picture of the French Ambassado^r^ Enditeing.
Ballian or Micha Angelo.—The Picture of St. Francis.
Paulo Verones.—The 3 wise men offering to o^r^ Saviour.
Palma.—The Picture of Mars.
Titian.—An Italian Lady Sitting in a Stoole.
Jupiter and Donea.—Venus and Cupid.
Andrea del Sarto.—A piece of Our Lady amongst the Children.
Tintorett.—Two pieces w^h^ naked Boyes.
The Picture of our Queen Mary.
Andrea del Sarto.—The Virgin Mary, our Saviour, St. John, and Anne.
Tintorett.—The Whipping of our Saviour Christ.

In the Room called the King's Bedchamber.

A great piece of Our Lady, Christ, and Joseph.
Bassan.—The foure seasons of the yeare.
„ The 3 Wise Men offering to Christ.
„ The Arke of Noah.
„ The Shepherds and the Angells telling of Christs birth.
Bassan.—Christ and his two Disciples at Emaus.
Bassan.—A piece of Many Beasts and Men, being Abraham's voyage.
Bassan.—A piece of Abraham.
„ A little piece of Shepherds.
A little piece of a Capt^n^ Embracing his Lady.

In my Lords Closet.

A picture of King James, at length.
Abra: Dorts Bro.—A Picture of King Charles at length.
Titian.—Our Saviour Christ in the Sepulchre.
Hempson.—Our Saviour Calling St. Matthew.
Conterine.—Pluto and Proserpine.
„ Cain and Abell.
Andrea del Sarto.—The Virgin Mary under a Canopy.
Titian.—An Ecce Homo.
„ Venus Looking in a Glasse. A copy after Titian.
„ Venus Sleeping and Cupid Pissing. A copy after Titian.
Fran: Bastian.—The Duke of Burgundy in Armour.
Titian.—A Venetian Woman Concubine to Solomon.
Georgioone.—A little Picture of a Man in Armour.
Coregeo.—A little Head of a Shepheard.
Bonefacio.—A Musician and a Venetian Lady.
The Anointing of Paulo Veroneso.
Tintoret.—The Woman in Adultery.
Leonardo, Venice.—Herodias's Daughter w^h^ St. John's Head.
Ruben.—The Picture of the French Queen.
Titian.—The Picture of an Italian Lady.
Martin Henrick.—The Two Great Doores, w^h^ 3 little pieces.

In the Gallery.

Rubens.—Drunken Silvanius.
Hunthroft.—Venus and two Satyrs.
Reubens.—The Hunting of Lyons.
Manfredi.—A Woman giving her Father Suck.
„ David with Goliath's head.
and Cupid a copy.
Tintoret.—Two Italian heads.
Manfredi.—An Egiptian telling Fortunes.
Martin Hempskirk.—A Great Altar Piece.
Hen: Holdernesse.—An old woman with a Deaths head.
Palma.—An Italian head.
Rubens.—A Great Piece w^h^ Fishes.
Two of the Evangelists.
Conterine.—St. John the Evangelist.
Titian.—A Picture of Sisiphus.
Paulo Veroneso.—Our Saviour Washing his Apostles' Feet.
Two other Evangelists.
Parma.—A Piece of King David being old.
Fetty.—A Picture of St. Peter.
Andr Chiavone.—St. Sicillia playing and Our Lady.
Tintoret.—An Old Italian Woman Tintoret's Mother.
Steffen.—A Picture of St. Paul.
Geldrop's Father.—A Picture of Mary Magdalen.
Bonifacio.—Our Saviour haveing the Woman found in Adultery brought before him.
Frenchman.—The two Magdalens, or Martha and Mary.
Paulo Veroneso.—St. Jerome.
Benetto Veroneso.—Mars and Venus.
A little picture of a Gentlewoman of Venice.
Labella Jucunda.—A Little Picture, a copy.
Tintoret.—Our Saviour laid in the grave.
Paulo Veroneso.—St. John.
Cornel^s^ Ketell.—A great Piece of divers men and women, being the virtues overcoming vice.

Mich[l] Angelo, or a copy of his.—A Naked Man in Chaines and Tortures.
Chigoli.—St. Stephen Ston'd.
Ruben.—Chimon w[h] Iphigenia and naked Ladyes Sleeping.
Palma.—Venus and Adonis Dead.
Paulo Veroneso.—Abraham's Serv[t] and Rebecca.
Venus and Adonis liveing.
Palma.—The Entertainm[t] of King Hen. 3 of France Ueing [*sic.* MS.].
Paulo Veroneso.—The Samaritan Woman and our Saviour.
Bassan.—The Circumcision of our Saviour Christ.
Paulo Veroneso.—The woman found in Adultery.
Bassan.—Hercules spinning and Omphaell Domineering.
Paulo Veroneso.—The Centurian and our Saviour Christ.
Guido Bolmezo.—One of the Twelve Sibills.
Bassan.—A Battle of a King of France.
Paulo Veroneso.—The Birth of our Saviour Christ.
„ St. John Baptising our Saviour Christ.
Bassan.—The Sack of Rome by the Duke of Bourbon.
Paulo Veroneso.—Susanna and the two Elders.
Snider.—The Hunting of the Boare.
Paulo Veroneso.—Agar and Ishmael.
Jaques Voquier.—Pan and Seringa a great landskip.
Tintoret.—Our Saviour Crown'd with the Thorns.
Carolchio.—A little Picture of the Virgin Mary upon the Doore.
Del Sarto.—St. John the Baptist upon the doore, a copy.
Caraethio.—A little picture of our Saviour.
Paulo Veroneso.—Lott and his two Disciples.
Seven Italian Painted Chests.

In the Drawing Roome.

A woman representing Picturia.
Paulo Veroneso.—King Assuerus and Queen Hester.
A Frenchm[ns] Work.—A little piece of a Supper.
An Italian with a Ruffe.
Fetti.—A little piece of a Prodigal Sonne.
A Picture of a Generall with a Red Capp.
The Fall of Lucifer.
Honthroft.—A Toothdrawer.
Our Saviour, his mother, Joseph and St. John : a copy.
Fetty.—A little piece of him that wrought all day.
Gentilisco.—A Mary Magdalen.
A piece where the Blind leads the Blind.
An Italian Lady with a Heron.
A Fiction of Divers Women and a Satyr.
The Virgin Mary, our Saviour, St. Andrew and St. Catherine.
Fetty.—A little piece of him that found the lost sheep.
A Standing naked woman kembing herselfe.
A little piece of Jacob's Dreame.
Palma.—The Coronation of our Saviour w[h] Thornes.

In my Lords Bedchamber.

Coxuen.—Our Saviour Christ carrying the Crosse.
Our Saviour Christ appearing to Mary Magdalen.
A little piece where the Devill soweth his seed.
Guido.—The Picture of Cleopatra.
Fetty.—A little piece where they be call'd to Supper.
Stenwick.—A perspective.
Fetty.—A little piece of the debitor that had much forgiven him.
The Virgin Mary and St. Anne upon Stone.
A great Venus and Cupid.
The Virgin Mary, our Saviour Christ and Joseph.
Our Saviour taken from the Crosse.
The Infanta Maria of Spaine, at length.
The Virgin Mary and our Saviour Christ sucking.

In the Little Dressing Roome.

A Man killing a Woman w[h] a Ponyard.
Tinoret and Kai.—Three little heads.
A picture of the Prince of Bohemia at large.
Mabuz.—The Virgin Mary and Christ.
The Virgin Mary, our Saviour and Joseph.
A little piece of Venus and Cupid.
A little landskip.

In the Withdrawing Roome.

The Virgin, our Saviour Christ and St. Anne.
Corovagio's copy.—St. Peter Crucifying : copy.
Aurora lying upon the clouds.
Mars and Venus.

In the Upper Roomes.

An old piece of the Conversion of St. Paul.
An old piece of Christ carrying his Crosse.
Christ whipping the Merchants out of the Temple.

In the Vault.

Perseus.—A Sea Piece.

Old Uroome.—A Shipp.
The Supper of Christ with His Apostles.
The Fleet when our King came out of Spain.

In My Lady's Red Closet.

A little piece of our Saviour in the Garden.
A head of our Saviour crown'd with Thornes.
A little piece of Christ dead.
A little piece of the Virgin Mary and Christ.
Del Serto.—A great piece of our Saviour dead.
A young man's picture in an ebony frame.
Four little pieces, viz^{t}.—
1st. Christ carrying his Crosse.
2nd. St. Francis.
3rd. Mary Magdalen.
4th. A Dead Christ.
A rare little piece of the Virgin Mary and Christ.
Raphael.—The Ascension of Christ.
Row : Lacy.—Cleopatra in Linnen.
Adrian Roy.—A little head without a frame.
Palma.—A Venetian Lady with naked Breasts.
Holbin.—Erasmus Rotterodamm after Holbin.
Titian.—A little Mary Magdalen.
„ Diana and Actaeon.
Parmentius.—Prope Fortuis Paulus.
Kay.—A little head.
Anton^{o} de More.—A little picture of a Dutch Man at length.
Stenwick.—Two little pieces.
Another woman with naked breasts.
The Virgin Mary, our Saviour Christ, and St. Catherine.
The Virgin Mary, our Saviour Christ, and St. John.
Bassart.—The Conversion of St. Paul.
A head of Kay himself w^{h} a Redd Beard.
Kay.—A Dutchman's head.
Melancthon.—A little head.
A little Dutchman's head, eight square.
Hans Evolls.—A little head of Queen Mary.
The Sack of Troy.
A little St. Anne upon marble.
One looking at the Moone upon marble.
A little piece of Our Lady and Christ.
Brugell.—A Flower Pott.
Rott^{n} Hamor.—Venus and Cupid.
Rotten Hamor.—A piece of Hell.
The Virgin Mary, Christ, St. John, and two other heads, like Leon^{d} de Venice.
Titian.—The head of Our Lady, a Sconsolata.
Palma.—Our Lady, Christ, Joseph and St. John.
Bassan.—A picture of a Man w^{h} a Lute.
Holbin.—A Dutchman Sealing a letter.
Ensen Hamor.—Eight little pieces.
A little piece with a lyon.
A little piece with a Duke.
A piece of Our Lady, Our Saviour, and St. John.
Hans Holbin.—A Rare piece, being a Dutchman.
„ „ A Queen.
„ „ An other Lady.
Kay.—A man's head without a frame.
Stephens.—A man's head with a frame.
Coregio.—A rare little piece of our Lady and Christ.
Rotten Hamor.—A little piece of Apollo, Venus, and little Children.
A little picture of Holbin himself.
Holbin.—A little picture in Linnen.
Brugell.—A little landskip.
A piece of Pluto in the Cieling.
Our Lady, St. Anne, and Our Lady playing with a Lamb.
Nicho : Lanier.—A piece in the passage.

In My Lady's Green Closet.

Nicho : Lanier.—Six French Ladies—viz. :
1. The Queen.
2. The Duchesse of Chevereux.
3. The Princesse of Conde.
4. Princesse of Conty.
5. The Duchesse of Montpenser.
6. Ormoine.

Young Purbois.—The Duke of Guise upon horseback upon marble.
Albert Duerse.—The picture of the Pope of Rome.
Antho Kay.—A Dutchman in a Chaire.
Paulo Veroneso.—Our Saviour praying in the Garden.
St. Sebastian, naked.
A little piece with Grapes.
The Birth of our Saviour Christ, an old piece.
Callert.—A Dutchman's head.
Manny Digg.—Diana Sleeping.
Old Purbois.—The ould Duke of Brunswick in little at length.
Callert.—A Man's Head.
A piece of St. Jerome.
Blockland.—A picture of Hercules.

In the Upper Closet.

A picture of our Lady and Christ
A little Italian Head.
A little piece of Our Lady and Christ.
A picture of Rosamund.
Two little landskips.
A picture of a Dutchman to the middle.

THE PICTURE AT CHATSWORTH ASCRIBED TO JOHN VAN EYCK

BY ALFRED MARKS

AMONG the pictures shown at the summer exhibition at the Guildhall was one the interest of which depends less on its merits as a work of art than on its place, real or supposed, in the history of John van Eyck. I refer to the picture lent by the duke of Devonshire, known as *The Enthronement of Thomas à Becket*, bearing an inscription claiming that the picture was painted by John van Eyck in 1421. The author of the catalogue of a temporary exhibition cannot be expected to enter into controversies on the subject of exhibited pictures. All that can be required of him is that he should fairly present current opinions as to any work. Such a catalogue may be regarded as impersonal, open to criticism without reflecting on its author. The catalogue fairly presents current views in relation to the Chatsworth picture. 'It was given by John, Duke of Bedford, to King Henry V' (where 'V' is a misprint for 'VI'). 'The inscription is important, not only as authenticating the painting, but because 1421 is still the earliest known date on a picture by John van Eyck.' The second statement, taken from Dr. Waagen ('Treasures of Art in Great Britain,' vol. iii, p. 349) is somewhat out of date in one respect, as we shall see. With this qualification, the quotations correctly state views quite recently expressed by writers on the works of the van Eycks.

The first sentence furnishes an example of the growth of a legend. Walpole, who, I believe, first published the story, says: 'The tradition is that it was a present to Henry V (VI) from his uncle, the Duke of Bedford, Regent of France: but tradition is no proof.' In our days the tradition, doubtfully quoted, is replaced by a positive assertion. Assertion and tradition are destitute of foundation. The duke of Bedford died in 1435. No connoisseur would to-day be found to contend that the picture, as we now see it, was painted before 1435. It is generally ascribed to John Gossart, whose birth-year is supposed to be 1470. This disposes of the tradition and of the date, 1421, as relating to the existing picture. But writers have been unwilling to give up the date. Crowe and Cavalcaselle say: 'We might suppose that the subject was drawn and signed by the master as it is in the St. Barbara of Antwerp, and that it was subsequently daubed over by incompetent hands' ('Early Flemish Painters,' 2nd ed., p. 90). The suggestion is still made.

It is contended that underneath the visible picture is one actually painted or drawn by John van Eyck, to which the inscription with the date, 1421, belongs. There is, however, nothing in the picture, as we see it, at all suggestive, either in composition or treatment, of John van Eyck.

Clearly, then, we are in presence of a forgery of one kind or another. Either the inscription is forged, or a genuine inscription, belonging to an obliterated work, has been allowed to remain, to give false testimony as to the over-painting. The motive for a forgery of the first kind is obvious—to give to the work of an inferior master the enhanced value attaching to one by a greater master.

But why should anyone perpetrate a forgery of the second kind? If we suppose that the hypothetical overlaid picture, a work by John van Eyck, was damaged—even seriously damaged—its restoration would involve less labour than the covering of the panel with a new design.

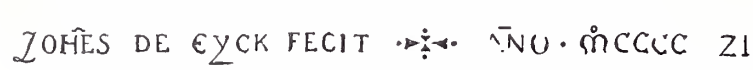
The probability is, therefore, that the forgery is of the more direct kind: that a false inscription has been attached to the work of a later master. Our task will now be to examine the inscription. The date is remarkable, not to say open to grave suspicion. It is separated by eleven years from the earliest uncontested date on John's signed pictures. There exists, indeed, a forged inscription, with a date formerly read as 1420, on a picture of the head of Christ in the Bruges gallery. But this, and the inscription on a similar work in the Berlin gallery, are now admitted to be forgeries, the fraud being clearly established by blunders in copying John's device, ALS IKH KAN. The first word of the device has been misread in the one case as AIE, in the other as AME. These instances show that forgery of John's signature was practised at an early date, and that the forgers imitated genuine signatures.

Let us now see whether there is reason to suspect the same proceeding in regard to the inscription of the Chatsworth picture. For the purpose we will compare this inscription with the signatures admittedly genuine. The task is easy, as there are but nine inscriptions universally received as genuine. The varied character of these inscriptions is remarkable. They are in two languages, one in Dutch, the others in Latin. The letters are in different forms, roman and gothic: the numerals are of one or the other form, mixed, in some cases, with arabic: wording and form are not identical in any two cases. On a review of all the inscriptions, we find that there is a close agreement between that of the Chatsworth picture and that on a portrait in the National Gallery, 'No. 222. A Man's Portrait. In a cloak and fur collar, with a red chaperon twisted round the head like a

turban.' The inscription is here reproduced from the facsimile in the catalogue :—



For the facsimile of the inscription on the Chatsworth picture I am indebted to Mr. Franz Hanfstängl, who very kindly had it transcribed for me from his large photograph of the picture :—



The agreement in the wording of the two inscriptions is closer than at first appears. The word 'me' is not found in the Chatsworth inscription: this is accounted for by the difference of subject. In these cases it is the person represented who proclaims that 'John van Eyck painted me'—'me' being the Virgin or St. Barbara of the Antwerp gallery, or John's wife, or the man in the red turban. The word would have been out of place in relation to a picture representing several persons : it was therefore necessarily dropped.

The two inscriptions are, then, identical (in the circumstances), except as to date. And here we shall find that there has been a mere transposition of figures. It might be dangerous to reproduce the exact date, '1433, 21 Octobris.' It may be that the picture was being prepared for a collector who had knowledge of the genuine inscription. But the materials for a variation were at hand. The year of the century, '33,' was suppressed, and the '21' standing in the original as the day of the month substituted. So we get '1421.' One of the rejected 3's with the addition of a cipher supplied the day of the month. The fraud has been completed with great economy of effort: no more has been done than to shuffle the figures, and to substitute '0' for '3.'

The time at which the fraud was committed is not beyond the limit of reasonable conjecture. Both pictures were at one time in the possession of the earl of Arundel, the greatest collector of his day, who employed an agent to collect for him in the Low Countries. There is no reason to suppose that the Chatsworth picture really represents the enthronement of Thomas à Becket. But the earl of Arundel had also in his collection a head, said to be of à Becket, ascribed to John van Eyck. This work is now known only by Hollar's engraving. The circumstances all point in the direction of a fraud perpetrated with the object of foisting a picture on the great collector.

SOME ITALIAN MEDALS IN THE BRITISH MUSEUM

BY G. F. HILL

THE British Museum has recently acquired, through the generosity of Dr. F. Parkes Weber, the greater portion of his large and varied numismatic collection. The strong feature of that collection was the series of modern medals, as perhaps it was the weakest feature of the National cabinet. But there are few branches of numismatics in which Dr. Parkes Weber has not for many years taken an interest; and the already fine series of Pisanello's medals in the British Museum has consequently been enriched by two more specimens. One, a lead proof of the medal of Vittorino da Feltre,[1] is not, it is true, in the finest state of preservation. The lead appears to be in the somewhat disintegrated condition which sometimes comes with age, and the surface is blistered. The obverse has been bronzed at no very recent date to prevent further decay. Nevertheless, the specimen is one of which any collection may be proud, and presents some of the features of the famous humanist with greater clearness than other published examples, although, perhaps, it adds nothing essential to our knowledge of the medal. It is a different case with the medal of Pier Candido Decembrio.[2] In describing the hitherto published specimens of this medal,[3] I pointed out that the character of the lettering was foreign to the artist's style, having sharply indicated serifs and an elegance not preferable to the severity of his usual forms, adding that this character was apparently due to later chasing. Comparison with the Weber specimen, and with the perhaps still finer bronze in the Taverna collection at Milan,[4] enables us to substitute 'certainly' for 'apparently.' The stupid tooling which has spoiled the lettering on the previously illustrated specimens has also been carried out over the surface

[1] Pl. ; No. 1. Lead ; diameter 67 mm.

[2] Pl. ; No. 2. Formerly in the Piot Collection (Lot 151, p. 95, of the Hôtel Drouot Catalogue of 1864). Diameter 81 mm.

[3] 'Pisanello,' pp. 178-180.

[4] A cast of which Cav. Francesco Gnecchi has kindly procured for me from the keeper of the collections. The Weber specimen is not only itself pierced for suspension, but shows traces of having been cast from an earlier example which was pierced. But if not actually a first proof, it is an extremely early casting, and has all the essential qualities of the original.





1





2







4 3. 4







6 5 6

of the field and along the contour of the face. The transition from the background to the relief, always the test of a good modeller, has been utterly ruined. In the Weber and Taverna specimens, on the other hand, Pisanello's work is visible in all its delicate severity. These two examples seem to be the only ones which preserve the words LIBER SVM inscribed on the pages of the open book, which is thus—whether we continue the sentence with some such word as VERITATIS or construe it simply as 'I am the Book'—identified as a Bible. These words are not directly incised on the metal, but produced by casting from the original wax model on which they were incised.

The tale of Pastorino's medals seems to continue to increase day by day. Since my recent contribution to the subject,[5] four more have come to light: two being apparently published now for the first time, the others rescued from the limbo of anonymous medals. Of all the four the most curious represents[6] the bust to left of a young man, with his mouth half open, and with his hair dressed in a sort of triple fringe around the crown of his head, which is tall and conical. The inscription is HONORATVS MOSTELLVM. The latter word can hardly mean anything but 'little monster'—a term amply justified by what Aristophanes would have called his schinocephalous appearance. The imbecile expression suggests that Onorato was some *pazzo*, possibly employed at a court as fool, and sufficiently notorious for Pastorino to be called in to portray him. He appears to wear a rich dress. The medal, which is signed · P ·, belongs to the artist's second style, with border of pearls, and was probably made, after 1554, at Ferrara or Florence, rather than at Siena. It is to be hoped that some scholar versed in the court records of the period will be able to identify the 'little monster.'

Another signed portrait by Pastorino is that of Cesare Chieregatti of Vicenza, knight of St. John of Jerusalem in 1520, and governor of the Hospital of the Incurables at Venice in 1567. The obverse has been described by Armand,[7] without the date (1565) and signature · P ·. These are to be found on the British Museum specimen, although the second 5 of the date is not quite clear. To the obverse is attached a reverse (a laurel tree entwined by ivy, and the motto, SIC PERIRE IVVAT) which is found on the medals of Girolamo Fabiani.[8] Whether this reverse is by Pastorino may be doubted.

The remaining two medals by the Sienese artist are unsigned, but obviously from his hand. They belong to his earlier period. The little lead medal of Cesare Pini of Siena[9] seems to be quite unpublished. The double portrait of Marzio and Livia Colonna,[10] on the other hand, is already known from Armand's work,[11] although the artist is not there identified. The Weber specimen is a moderately good cast in bronze. It is possible to fix the date of this medal within six years. Marzio Colonna, duke of Zagarolo, died in 1546; Livia had become his wife in 1540; so that the medal dates between 1540 and 1546.

An elder contemporary of Pastorino was the sculptor and medallist, Giovanni Zacchi of Volterra.[12] The medals known to be from his hand are very few in number, so that, although he is not a medallist of the first rank, it is satisfactory to be able to add to his works the portrait[13] of Onofrio Bartholini de' Medici, who was archbishop of Pisa from 1519 to 1555. In the exergue of the reverse of the specimen illustrated are the letters · IO : F, partly obscured by a hole pierced for suspension, but quite certain. This is the form of signature affected by Zacchi on the medal of Guido Ascanio Sforza, made in 1536. The style of the two medals is very much alike. The objects flanking the group of the Three Graces are apparently cippi supporting inverted urns from which water flows.

[5] THE BURLINGTON MAGAZINE, September, 1906, p. 408.

[6] Pl.; No. 3. Lead; diameter, 39·5 mm. From the collection of George III.

[7] III 271 *J*. The British Museum specimen is a poor cast in bronze; diameter, 61.5 mm. Second style, with border of pearls.

[8] Armand II, 231.11, and III, 273 *F*.

[9] Pl.; No. 5. From George III's collection; diameter, 34·5 mm.

[10] Pl.; No. 4. Bronze; from the Parkes Weber collection; diameter, 35 mm.

[11] II, 169, 28.

[12] U. Rossi in 'Arch. Stor. dell' Arte,' III (1890), pp. 69 f.; cp. Supino, 'Medagl. Med.,' pp. 96 f. Nothing is known of him after the year 1555.

[13] Pl.; No. 6. Lead; diameter, 39 mm.; from the collection of George III. Cp. Armand, III, 219 *C*; Heiss, 'Florence,' II, p. 203. The surname is inscribed MÆDICI, not MEDICI, as hitherto published.

NOTE

MR. ALGERNON GRAVES, F.S.A., is following up his work on the Royal Academy with a similar volume on the Society of Artists of Great Britain, 1760-1791, and the Free Society of Artists, 1761-1783. As before, Messrs. Bell will be the publishers. The price of the volume will be three guineas, and the edition will be limited to 750 copies. Mr. Graves has also started a list of exhibitors at the British Institution from 1806-1867, and will print it as soon as he receives the names of 200 subscribers. It is to be earnestly hoped that all who are interested in the British School of painting will aid Mr. Graves in completing the invaluable work he has done. Subscribers' names should be sent to 42 Old Bond Street, W. We may add that the price of the projected volume will be three guineas, and that the number will be limited to 500 copies.

ART BOOKS OF THE MONTH

SCULPTURE

DAS GEHEIMNISS DER MEDICIGRAEBER MICHELANGELO'S. Ernst Steinmann, Leipzig. Karl Hiersemann Verlag. 12 mk.

DR. STEINMANN has discovered the secret of Michelangelo's Medici tombs. He has found an old carnival song which, he thinks, the lad Michelangelo had heard sung in the streets of Florence, and the master, recalling it in after years, chose it as presenting the most apposite text for the great monument that was to be his tribute to the house of Medici. The six stanzas of this song relate the familiar doctrine of the four temperaments, or *complessioni*, in a tripping measure of seven lines. The Lord of Highest Heaven, we are taught, made four complexions which he combined with the four temperaments in various forms, dissonant and concordant, for the conservation of life. Thus was the union of soul and body effected. When these two fall into conflict, reason steps in to mend and maintain the principle of harmony. Such is the drift of the first and last verses. The intermediate four describe the separate complexions. In this 'Trionfo delle quattro Complessioni' Dr. Steinmann sees Michelangelo's source of inspiration for the entire Medici chapel, even to the least feature in the sculptured ornament of its architecture. Now must all the marbles be given new names to fit the carnival song. First come the four recumbent figures of the sarcophagi. Night shall be the sanguinary temperament, whose element is air in the sign of Venus; Day, the choleric (Mars, fire); Dawn, the melancholic (Saturn, earth); and Twilight, the phlegmatic (Luna, water).

Now, as no plain, direct evidence can be brought to bear on an argument that belongs to the realm of fancy, our author relies on his general accomplishment and ingenuity to prove his thesis. It would be dangerous to follow the entire course of his tortuous plea; for we might in the end be convinced against our better reason. A single passage is all that we need relate in fairness to him and ourselves. Here it is. Dr. Steinmann has observed that Night, the first of the four recumbent figures on which Michelangelo set to work, is characterized by the possession of certain attributes: the owl, the star, the crescent. It must, then, have been the master's first intention to portray the four diurnal divisions of time. He had all but finished the figure of Night when he suddenly remembered the carnival song, which then and there supplanted every other idea. We have the proof of this in the mask on which Night rests her elbow. This mask is a clear allusion to carnival, and was here introduced as an afterthought. It also serves for the remaining figures that have no other attributes to explain them. For the carnival song has now become the single theme for the entire contents of the chapel, as is further shown by the frieze of minute masks that runs along the entire wall over the lower panels.

A secret that is whispered abroad is likely to be commonly taken up and believed; but we are apt to shake our heads at secrets that are forced on us. So may Dr. Steinmann's fall on deaf ears, or, at most, serve to confirm our belief that Michelangelo's works wear their meaning plainly on the surface; and that the great masters are indeed the least obscure, if we will but look at the obvious, and not delve for mysteries where there are none.

Yet Dr. Steinmann's appreciation of the artist shows plainly in many passages. His account of the general history of the chapel is scholarly, concise and admirably readable. There is, indeed, so much that is excellent in his book that we like to think that he has not put his entire faith into his theory of the carnival song: that this is to him, at heart, no more than an excuse for writing anew on Michelangelo. Had he but touched lightly on the four temperaments, we should not have been so adverse to their acceptance. They, or the four cardinal virtues, or the four seasons of the year, or any other poetic fancy, in fours or in couples, will fit the statues as well, and possibly better, than the notion of Day and Night, Twilight and Dawn. But while names need not matter, ideas clearly do. And here we must point to Dr. Steinmann's more serious error. His fallacy has been to regard these marbles, that are but symbols of abstract ideas, as literal illustrations to actual

facts in experience. A work of art must, indeed, possess a subject. But the artist's vision is arrested at outer things, only to find in them the reflection of his own spirit's dream, which he must then express in definite form. So in the arts that Michelangelo practised: poetry, sculpture, architecture, painting. His subject, alike in all these, was the substance of man's thought touching the measure of his own powers in their conflict with the elemental forces outside him. No one ever thinks it necessary to label Michelangelo's madrigals and sonnets with descriptive titles, nor to give names to the separate windows, doorways and stairs that he designed. So the statues of the Medici chapel, being part and parcel of its architecture, poetry and painting, explain themselves, and serve as illustrations to nothing outside themselves.

The choice of illustrations, which includes not a few novelties, adds greatly to the interest of the book. Students will welcome the Edinburgh wax models of the statues of the two dukes, that are here for the first time brought to their notice. These bear every sign of the master's own handiwork. We should have been glad to see a reproduction of the wax model of the Aurora in the University Galleries, Oxford, in the authenticity of which we are also inclined to believe. The terra-cotta mask of the Victoria and Albert Museum had, on the other hand, better have been ignored.

C. L.

THE LIFE AND WORK OF AUGUSTE RODIN. By Frederick Lawton, M.A. London: Fisher Unwin. 15s. net.

So far as biographical details are concerned, this is the most minute and conscientious account of Rodin's career that has hitherto been published in England. It traces the great sculptor's life, with some fulness, from its modest beginnings through the difficult period during which he worked as assistant to Carrier Belleuse and Van Rasbourg, and gives a very fair idea of the manual training the master underwent before the exhibition of *L'Age d'Airain*. In dealing with the sculptor's maturity Mr. Lawton is less successful, not so much for want of detail as for want of clearness both in artistic insight and in literary style. In this respect his book is inferior to that of M. Camille Mauclair, for that writer, though afflicted with a certain tendency to gush, had some grip of the essential ideas underlying Rodin's work as well as a ready flow of language.

Mr. Lawton, on the other hand never seems to get quite to the heart of things, so that anyone who does not know Rodin's art already will probably not learn much about it from this book, except from such reports of Rodin's writings and sayings as are reproduced and from an excellent series of illustrations. For this weakness, as we have said, Mr. Lawton does not atone by any charm of style, while his habit of translating in a footnote even the simplest Latin or French word used is quite exasperating. 'The book and he who wrote it were responsible' is not quite a fortunate version of one of Dante's most famous lines; when quoting 'Parturiunt montes,' Mr. Lawton, if he wished to emend Horace, might at least have invented an emendation that would scan better than 'Educitur ridiculus mus'; while an M.A. of (presumably) some other university might have looked to see whether there was a Christ's College at Oxford before committing Rodin to its hospitality.

In short, the worst that can be said of the book is that it is not a masterpiece of literature or criticism. Yet it is an honest and conscientious record of Rodin's personal history and of the development of his art, and as such should be of interest to the general reader, especially since the pictures are numerous and well picked. It is only because Rodin's theories and practice raise much wider aesthetic questions than those Mr. Lawton handles that his book has to be judged by a more exacting standard than biographies of living men are wont to call for.

THE BRITISH SCHOOL

THE ROYAL ACADEMY OF ARTS. A COMPLETE DICTIONARY OF CONTRIBUTORS AND THEIR WORK FROM ITS FOUNDATION IN 1769 TO 1904. By Algernon Graves, F.S.A. Vol. VII, Sacco to Tofano. London: H. Graves and Co., and G. Bell. £2 2s. net.

WITH the appearance of each successive volume, Mr. Graves's work seems to grow in importance and usefulness as an indispensable work of reference for all who are interested in the British School of painting, not only from the fact that it includes more artists than any other book, but because those who can read between the lines of a catalogue can find in such particulars as the titles of the pictures, and the addresses from which they were sent in, more information about even the humbler exhibitors than could be gathered from the most elaborate research in other quarters. The present volume perhaps offers fewer features of striking interest than some of its predecessors, because, as accident would have it, the great majority of the artists represented are comparatively modern.

One of the earliest names that occurs is that of Paul Sandby, and in looking over the list of his exhibits it is interesting to note the distinction drawn in several instances between 'water colours' and the 'stained drawing.' By the latter term, of course, that form of drawing was implied which was begun in Indian ink and finished with washes of transparent colour, while by using the term 'water colours' Sandby wished to describe those works in body colour which are characteristic of him. Those, then, who maintain that transparent colour

is the only 'legitimate' way of using the water-colour medium will have to admit that history in this respect is not on their side.

Mr. Sant, with considerably over 300 exhibits, rivals Sir M. A. Shee and Robert Thorburn as the most prolific exhibitor in the volume, his connection with the Academy having extended for some sixty-six years. It may also be news to many that four prominent 'outsiders': Mr. C. H. Shannon, Mr. Wilson Steer, Mr. Walter Sickert and the late R. A. M. Stevenson, all figure as exhibitors at the Academy, and that Mrs. Siddons contributed in 1802 *A bust of Adam from Milton's 'Paradise Lost.'* Among the portraits, that of Keats by Joseph Severn, exhibited in 1819, corresponds in date with Severn's visit to Keats at Hampstead, which he mentions in describing the portrait now in the National Portrait Gallery, but as this is said to have been painted two years later in Rome, the exhibited portrait may have been a miniature, a supposition which its number (940) supports. We should like, too, to know the whereabouts of the portrait of Crome's wife exhibited by Michael Sharp in 1814. One of the most interesting pictures at Messrs. Shepherd's recent exhibition was a small landscape by Joshua Shaw, apparently reminiscent both of Ibbetson and Wilson, but with a quality of touch quite distinct from either. Shaw exhibited nine pictures at the Academy between 1802 and 1814, and apparently lived at Bath, though several of his subjects represent Derbyshire scenery, as Messrs. Shepherd's example appeared to do. It is for the discovery of facts like these about little-known men whose works are good enough to be mistaken for those of well-known men that this work is specially valuable. Judging by the numerous notes, the volume must have given Mr. Graves a great deal of trouble, and a study of the entries under the names of Slater, Smart, Smith and Thorburn will give the reader some idea of the difficulties with which the learned compiler has had to contend.

THE ROYAL ACADEMY EXHIBITORS, 1769-1905. Vol. VIII. Toft to Zwecker. By Algernon Graves, F.S.A. London: G. Bell, and H. Graves and Co. £2 2s. net.

THE value of Mr. Algernon Graves's labours has been so often insisted on in these columns that it is superfluous to compliment him upon the conclusion of them. We can only say that this, the eighth and last volume of his work on the Royal Academy exhibitors, seems to us the most interesting of them all. Not only does it include a number of artists of high rank, whose names must be of perennial interest, such as Turner, Watts, Ward and Wilkie—not to mention men like West and Westall and Wheatley, who were in their day celebrated, and whose work even now has not lost its interest—but it comprehends also two names which, though almost unknown to the general public, have their definite bearing upon the criticism of the British School. The first and most important of these is James Webb, around whose name has grown a legend of considerable magnitude, if of somewhat dubious authenticity. Whether Webb, the prolific and successful landscape painter, was also the Webb of legend, the most successful and prolific of imitators of greater men, is a question too difficult to be dealt with here. Nevertheless, the versions of Turner, of Constable, of Cox, of Stanfield and other masters, which are commonly ascribed to him, exhibit such a degree of skill, and have found their way into so many famous collections, that it would be impossible to pass over his name without notice. The case of F. W. Watts is different. Watts, as Mr. Graves's book indicates, lived in Constable's Hampstead and painted and exhibited Constable's scenery. That he modelled his style on his great contemporary's is evident, so evident that his pictures pass for Constable's, even in well-informed quarters. Imitation, however, is a very different thing from forgery, and the available evidence all goes to prove that Watts does not deserve the stigma which sometimes is attached to his name.

Further if less serious troubles are suggested by other names in the volume. John H. Wilson, R.S.A. ('Jock Wilson'), painted sea pieces that are still mistaken for Constable's. Under what names do the landscapes of Wheatley and the Westalls pass? Who will presume to sift the products of the Williams family? Even George Vincent is an unknown quantity to most collectors. He still figures at Trafalgar Square and at South Kensington (and no doubt in a hundred private collections) under the name of his master Crome. The modest list of Richard Wilson's exhibits becomes doubly disquieting in such surroundings when we remember the countless pictures that pass for his to-day. In the midst of these perplexities it is a little consoling to find that Henry Walton, one of the most gifted genre and portrait painters of the eighteenth century, is responsible for no more than four exhibits. To pass to lighter topics, the volume is notable for the length of some of the entries. E. M. Ward appears to head the list with more than nineteen columns, to which his wife adds no less than eight, a total easily surpassing the twenty-three columns occupied by the Wyon family. Turner and Benjamin West come next, each with more than seventeen columns to his credit, and after them follows Uwins with a paltry fourteen. Most surprising of all, perhaps, is the fact that Whistler's exhibits take up nearly a column and a half. Now that the final volume is issued, it may be permissible to take a survey of the work

as a whole, and the result of that survey is the conviction that Mr. Graves's book is not only the staff on which the future Morellis of the British School will have to lean, but is also an absolute necessity for collectors of the present day. America and the continent alike are gradually discovering English painting, but it may be some years before they can appreciate the necessity of studying it in detail. It is then that Mr. Graves will reap his reward, for this book is in many ways the most comprehensive and unquestionable record of our painting and sculpture from the days of Reynolds till the time when the Royal Academy lost the support of serious artists, and the talent of the country was absorbed by more liberal societies. May they in their turn find a recorder as well equipped as Mr. Graves!

We may add that exhibitors are to be allowed the privilege of buying single volumes separately, and that Mr. Graves proposes to continue the magnificent work he has done by publishing similar catalogues of the Society of Artists and the British Institution. We need not point out the paramount importance of such catalogues to all who are interested in the history of the British School.

GEORGE MORLAND. By J. T. Herbert Baily. *Connoisseur* Extra Number. 5s. net.

THIS profusely illustrated monograph should appeal to the general public, for it lays stress upon the side of Morland's art which has done most to secure his popularity. To the student of English painting Morland is an interesting figure, not only for the accomplishment shown in his genuine work, but for the numerous imitations of it which appear in the market. With this aspect of Morland's work Mr. Baily does not deal, although he mentions the fact of Morland taking Brown and Hand as pupils about the year 1790. Now Thomas Hand deserves more than a passing reference. His style resembles Morland's so closely that in many cases it is only by the signature that the two men's work can be distinguished. No doubt, however, Mr. Baily was right in leaving these problems alone, in devoting himself to the picturesque incidents of Morland's unhappy life, and in supplementing the biography with a catalogue of engravings after Morland and a long series of reproductions in colour and half-tone from his prints and pictures. *The Market Cart*, reproduced on page 80, is the only picture we should feel inclined to challenge, so the book may be safely recommended as a handsome and most readable introduction to Morland's work.

BIRKET FOSTER, R.W.S. By H. M. Cundall, I.S.O., F.S.A. A. and C. Black. 21s. net.

THIS will probably be among the most popular volumes of Messrs. Black's series of coloured picture books, since Birket Foster's minute drawings have always been favourites with the public and reproduce as well by modern process as they did by chromolithography. To the artist Birket Foster's rapid sketches will seem infinitely superior to the finished drawings he worked up from them. For the critic the facts of his simple life will not have much interest, although the biographer has done his work conscientiously. Perhaps the most significant fact in the book is that Birket Foster once mistook a chromolithograph for one of his own original drawings.

ARCHITECTURE

WESTMINSTER ABBEY AND THE KING'S CRAFTSMEN: A STUDY IN MEDIAEVAL BUILDING. By W. R. Lethaby. London: Duckworth and Co. 12s. 6d. net.

THOSE who hold with Mr. Lethaby that 'from its crowded associations, and the many lovely minor works it contains, as well as its own intrinsic beauty, this church must be held by Englishmen as the supreme work of art in the world,' will welcome the accumulation of records of its builders. The author's study and research are highly praiseworthy; but the reader who is not so thoroughly up in the subject as Mr. Lethaby may find that too little allowance has been made for him—indeed, that the author is sometimes obscure and frequently ambiguous. The book is more or less clearly divided into three parts. The first is a guide to the abbey, and here, in particular, the reader who lacks an intimate knowledge of the structure will feel the want of it. Mr. Lethaby is content to set down fact upon fact without much unity or continuity; and it is perhaps regrettable that there are not more illustrations.

The second part deals with the evolution of the abbey from both the historical and the technical point of view. The most absorbing problem is, of course, the origin of the design. It has been said that Westminster Abbey is 'a beautiful French thought expressed in perfect English.' The author points out that Westminster was definitely founded upon Reims. The parallel between the two great coronation churches is borne out even to such details as the moulding of bases and the tracery of windows. Westminster may have been raised by English masons, but the whole conception is French. Its place is with the soaring shrines of Amiens and Beauvais, not with the peaceful temples of Wells and Lichfield.

The third part of the book, which is the most valuable and important, deals with the crattsmen. To whom do we owe the design? Certainly it is to one master mind; but that this was the mind of Master Henry we are not convinced. Mr. Lethaby says that as he was employed at York Castle 'he

was probably the King's master-mason of the time.' Westminster Abbey was begun in 1245. In 1246-7 Master Henry, Cementarius, is known to have taken up his abode in Westminster, probably as a master-mason. For four years we hear nothing of him, but in the fourth a certain Master H. answers for £60 received. In the fifth year Master Henry is mentioned as receiving 40 marks for task work, and in the sixth year the same amount. The money expended by the king in the first five years, according to the author, was £13,166. That is all the evidence ; and it is not sufficient to convince the reader that Master Henry is the artist, intimate with Reims and the advance of French gothic, who designed Westminster Abbey.

The scientific study of architecture has done much that is of immense value in estimating the chronology of a mediaeval building from internal evidence, and Mr Lethaby has done much that is equally valuable in dragging a list of names in chronological order from the obscurity of the Close Rolls. Merely to connect these two, however, is not to prove conclusively that such-and-such a piece of work was done by a man whose name was so-and-so. Again, the author says, 'As in Florence, so at Westminster, a personal human interest must add to our reverence for an otherwise abstract art.' This human interest will never be obtained by a knowledge of names and dates ; a knowledge of the social and intellectual life of the mediaeval craftsman may help us, but for the only real human interest we must seek the individual personality of the artist—and that personality we shall find nowhere but in his work. More especially shall we find it in the work of the mediaeval builders, who wrought their whole lives, their hopes, their burning faith into the stone, and cared not to leave a name behind.

W. O. G.

OXFORD. By H. J. L. Massé. Siegle, Hill and Co. 1s. 6d. net.

DRAWINGS OF NEW COLLEGE, OXFORD. By Martine T. Ronaldson. Oxford : B. H. Blackwell. 6s. net.

TO a series which includes monographs on Venice, Nuremburg, London, and the cities of Spain, this little book on Oxford comes as an inevitable addition. Mr. Massé walks well-trodden paths, and his work has naturally more in common with the *catalogue raisonné* than with the volume of independent criticism or research. Still, his information is adequate and well arranged, and the chapter on the origin and administration of the university provides just that kind of explanation which the intelligent visitor may be expected to appreciate.

Mr. Martine T. Ronaldson confines himself to narrower limits, endeavouring to provide a series of drawings which shall exhaust the pictorial possibilities of a single college. The idea of the book is admirable and the majority of the views are well chosen, but Mr. Ronaldson's method is unsuited to the rendering of the sharp contrasts of light and shade, the crudity of which spoils many of his best compositions.

DECORATIVE CONTRACTS. Waring and Gillow, London.

IT was a good idea of Messrs. Waring to issue this well illustrated record of some of their more recent successes in furniture and decoration. They show us problems of space, as in the North British Hotel, Edinburgh, or of compression, as in the King's yacht, 'Victoria and Albert,' all attacked with the same intrepid energy, and congratulate themselves, quite rightly, on the many instances where they have contrived that very difficult harmony of comfort, luxury and good taste.

DRAWING AND PAINTING

THE VASARI SOCIETY'S PUBLICATIONS. Part II. G. F. Hill. 10 Kensington Mansions, S.W.

THE new set of reproductions of drawings by the Old Masters issued by the Vasari Society is hardly less interesting than its predecessors. To the lover of fine things, the series of powerful studies by Rubens, Van Dyck and Lely, Michelangelo's study of a figure for the Virgin, the graceful head of a girl by Domenico Ghirlandajo, the head of an old woman by Grünewald and the surprisingly modern sketch of a wine-shop by Longhi will prove most attractive. Among the drawings of interest to students, that of the Magdalen by Rogier van der Weyden, in the British Museum, is accompanied by the very fine contemporary copy in the possession of Mr. Salting and by another work of the copyist, a Virgin Mary, also in the Museum collection. The wonderful drawing by the Maitre de Flèmalle, at Cambridge, is convincingly defended by Mr. Colvin against the attack made upon its authenticity by Dr. Von Tschudi ; and another exceptional work, Mr. Edward Holland's *Venus embracing Cupid*, is ascribed by Mr. Roger Fry to one of the artists who assisted Cossa in decorating the Schifanoia palace. The remarkable *Crucifixion* by Wolf Huber, in the collection of Messrs. Ricketts and Shannon, also deserves special mention. Mr. Stanley Leighton's profile head is obviously so far removed from Leonardo as scarcely to deserve a place in a selection which includes so much that is of higher aesthetic quality and, with this exception, leaves little to be desired in point of interest and catholicity. Since there are no less than thirty-two admirable facsimiles, the issue is remarkably cheap at a guinea.

THE FINE ART COLLECTION OF GLASGOW. With introductory essay by James Paton, F.L.S. Glasgow: MacLehose. £2 2s. net.

FORTY-FIVE handsome photogravure plates and an excellent introduction on the history of the famous collection of pictures owned by the City of Glasgow ought to make a book of permanent value, especially when the publishers have done their work so well as in the present instance. Yet we cannot help expressing the greatest surprise at the choice of the plates. We have, indeed, some fine things. Even if the *Holy Family* which forms the frontispiece is by no means certainly a Titian, the little *Nativity* given to Francia, the *St. Victor with a Donor* given to Van der Goes, the Jordaens, the *Man in Armour* by Rembrandt, the *Portrait of a Boy* by Reynolds, the pictures by Constable and Turner, Burne-Jones and Whistler, by Millet and Corot, with some of the specimens of men of less rank, such as the brilliant late work by Zoffany and the solemn example of Richard Wilson, would be enough to make a notable volume.

But where are some of the noblest and rarest gems of the collection? Where is the Giorgionesque *Woman taken in Adultery*, perhaps the most important Italian picture in the gallery? Where are Rembrandt's exquisite *Tobias and the Angel*—the consummation of the countless sketches he made of the subject—and the superb *Painter's Study*, so full of life and fire? Where are those two delicate early military pieces by Watteau, almost unique in that rare master's work? Not a word appears to be said about them.

It is impossible to plead want of space, since space is found for Docharty and Macculloch and Alexander Fraser and Pettie, and for two examples of Sam Bough, as well as for Troyon and Jacque, for James Maris and Israels, and for one of Millais's worst and emptiest pictures. Something may be allowed for the desire to attain popularity by consulting all tastes, something for the desire to represent all important donors, and a good deal perhaps for local patriotism; but all these allowances put together do not make any valid excuse for omitting five masterpieces when space could be found for at least a dozen pictures that are at the best only second-rate. The fault is the more surprising because the short introduction is thoroughly sound and sensible, tracing as it does the history of the gallery from its rather disgraceful beginnings to its present high position. The story of the treatment accorded to Mr. McLellan's wonderful bequest is almost pathetic in the woful indifference it brings home to the Glasgow of the fifties and sixties; indeed, there must be something in a place which, after treating art so badly, should still have been able to attract such benefactors as Mr. Graham Gilbert, the sons of James Reid, Mr. Graham Young and lastly, in 1905, Mrs. John Elder and Mr. James Donald. Not one of our English galleries has had such generous friends.

REMBRANDT E. L'ARTE DEL SUO TEMPO. T. Neal. Florence: B. Seeber. 1906.

ANOTHER book on Rembrandt, which deserves mention if only from the rarity of an Italian criticism of the Dutch genius. The most individual part of the book (which consists of essays reprinted from various periodicals), is its discussion of Rembrandt's genius in relation to Salvator Rosa and other Italian masters of the seventeenth century. One chapter is directed to a hitherto unpublished 'Rembrandt' picture (a study of an old woman) which is given as the frontispiece. The connection which the author draws between the sitter and that of other pictures in St. Petersburg (of 1654) and at Epinal (1661) is by no means convincing, and to judge from the reproduction, we could not for one moment accept the attribution. There is a lack of significant brush work, a sloppiness in the chiaroscuro which points much rather to some disciple of Ribera.

ON ART AND ARTISTS. By Max Nordau. London: Unwin. 7s. 6d. net.

IT is good for the artist to see himself as those who are not artists see him, and Dr. Nordau's book should therefore prove interesting in many ways. He approaches art from a double point of view: from its relation to society and its relation to the nervous system, and in so doing notes much that is true and suggestive. It is a pity, however, that he does not illustrate either aspect completely. A methodical study of art in its relation to society, or in its relation to human psychology and neurology, would have been a thing of permanent value; as it is, these detailed essays leave no abiding impression except that the author is observant, positive, and the owner of a large and varied collection of abusive epithets. At first the reader is perplexed by finding grave errors of judgment side by side with instances of just and acute insight. The inconsistency is explained in the final chapters, from which it is clear that Dr. Nordau has never thought out the necessary relations which must exist between manner and matter—between design, colour and all other means of artistic emphasis and the ideas they have to express, the conditions they have to fulfil.

THE SECRET OF THE OLD MASTERS. By Albert Abendschein. London: Appleton. 4s. 6d. net.

AN account of the author's experiments in search of the medium used by the Old Masters. Time after time the discovery of the so-called 'Venetian secret' has been announced, as if it were a royal road to good painting. Meanwhile, great artists

like Reynolds and Turner have remained great in spite of fading and cracking, and defiance of the elementary principles of sound craftsmanship. None the less, sound craftsmanship is part of an artist's duty towards his patrons, and we welcome Mr. Abendschein's book, and can overlook an occasional want of clearness, because the conclusion at which he arrives coincides almost entirely with the result of our own experience, already expressed in these pages (THE BURLINGTON MAGAZINE, Vol. VIII, p. 179). To go into details would be unfair to Mr. Abendschein, but we may briefly say that the 'secret' consists in the main in using linseed oil, and drying out the oil in strong sunlight. Working artists seldom read books, but this is one which the most modest studio library ought to contain. C. J. H.

STORIES OF THE ITALIAN ARTISTS FROM VASARI. Arranged and translated by E. L. Seeley. Chatto and Windus. £1 net, 15s. net, and 7s. 6d. net.

THOUGH what may be called the higher art criticism has had something to say of late concerning the historical accuracy of Vasari, his book still keeps its place among the works indispensable to anyone who wishes to form a correct judgment of the meaning and development of Italian painting. This selection, while retaining all the more picturesque portions of the original, will give to any reader, besides many important biographical facts, a clear idea of the aims and methods of an art critic of the sixteenth century. The illustrations, which number thirteen in colour and twenty-four in half-tone, are all well chosen, while the binding of the volume is elegant and appropriate, being adapted from a fifteenth-century example in the Laurentian Library.

LANDSCAPE PAINTING IN OIL COLOUR. By Alfred East, A.R.A. Cassell. 10s. 6d. net.

MR. EAST writes both with modesty and good sense upon the difficult art he has practised with success, and the spirit at least of his book can be heartily commended. Whether it will take the student beyond the threshold of the subject is more doubtful. The effect of any written explanation upon a reader, however intelligent, must always be in some degree weaker than the writer's own thought, and the secret of the influence of such authors as Ruskin lies to no small degree in their intense, emphatic enthusiasm, which even when diluted in the process of transference is still strong enough to stir their audience. Mr. East's writing has not this faculty of insistence. It is honest and straightforward, but lacks the conciseness and iteration that mark the work of a born teacher. His own enthusiasm for certain effects of nature has indeed a very definite suggestiveness, and in that quality lies the chief value of his book. There are also, here and there, useful notes on technical points, and for practical purposes their number might well have been largely increased. The wealth of illustration both in three-colour and black and white, though not always very apposite to the subjects under discussion, at least serves to make the book handsome, while the author's reputation is enough to ensure it a welcome from numerous readers. It is not perhaps so incisive as a really good book on the subject should be; on the other hand there is practically nothing with which we can disagree, except with a point of view that tends to make pictorial design subordinate to imitative exactness (though even that is excusable in a book for beginners), and with such childish criticisms as that directed against the Rubens landscape in the Pitti.

MISCELLANEOUS

MEMOIRS OF COUNT GRAMONT. By Anthony Count Hamilton. Edited by Allan Fea. London: Bickers. 15s. net.

As the chief feature of this handsome and well-printed volume is the series of portraits with which it is embellished, we must content ourselves with saying that the text is that of Scott's translation of 1811 corrected with the help of Vizetelly's version of 1889, and pass at once to the illustrations. It is clear that the editor has made a considerable attempt to remedy the deficiencies of previous editions. More than a hundred reproductions, many of them in photogravure, from original pictures and miniatures testify to the publishers' generosity, and their value is increased by the fact that many of them have not, we think, been published before.

The problems raised by the iconography of the Restoration are so difficult that positive statements have to be made with caution. Nevertheless there are several details on which we venture to question the editor's judgement. In the first place the list of illustrations is a list and nothing more. It omits the names of the galleries and collections containing the portraits, and the titles on the plates are equally imperfect. The necessary particulars have thus in each case to be unearthed in the crowded and not over-systematic introduction, a process involving a quite needless waste of time and temper.

Except for the portraits themselves, this introduction is the chief feature of the edition, and it indicates enough research on the editor's part to make it at least a possible foundation for a complete list of Restoration portraits. Yet we are compelled to differ from Mr. Fea on several cardinal points. He has little knowledge of pictorial quality, and frequently describes as 'fine,' things which as documents are unconvincing and as works of art are worthless. He is specially unfortunate with some of the greatest and best-known ladies of the time.

Of the two portraits called Catherine of Braganza, one represents her as a mere girl in Portuguese costume. The second (a good miniature in itself) bears hardly any resemblance to her other likenesses, of which that by Cooper at Windsor is perhaps the most intimate. Windsor, indeed, incredible as it may appear, seems to be almost untrodden ground to Mr. Fea, otherwise surely he would have not represented Henrietta Maria only by a Petitot enamel in the Jones collection which appears to have no connection with her. The duchess of Mazarin reproduced from Valck's engraving after Lely is almost identical with the figure by Lely in the Portrait Gallery called *Mary Davis*. That again has some resemblance to the excellent picture at Cassiobury, but none to the Montagu House miniature. The fine seated portrait of Nell Gwynn at Althorp shows her features but not her impudence; the equally fine standing figure in the same collection obviously portrays some one else; while there was no excuse at all for reproducing such rubbish as the Dyce miniature. The famous Lady Castlemaine fares better, though the Windsor pictures are again neglected, together with the Lely drawing in the British Museum.

The miniature of the duke of York facing p. 172 is a fair likeness, but much inferior to those at Windsor and South Kensington; the other two examples given are very poor indeed. The iconography of Chiffinch is surely incomplete without any reference to Michael Wright's masterpiece, and among the portraits of John Churchill the bust in the entrance hall of the British Museum deserved notice if only for its likeness to the boyish portrait facing p. 330. The lower miniature on the page, by the way, does not deserve the epithet of 'beautiful'; it is the merest hackwork. Monmouth, too, is traduced by a similar piece of shop-painting; and the portrait facing p. 80, called the *Duchess of Portsmouth*, is as unlike the other portraits of that fair ambassador as any portrait well could be. On the other hand, as we have said, the majority of the portraits represent a great advance on anything of the kind that has been done before, and the few emendations we have ventured to suggest can easily be carried out by enquiry in the proper quarters in time for the next edition of what should be a standard book.

Apollo. An Illustrated Manual of the History of Art throughout the Ages. By S. Reinach. Translated by Florence Simmonds. London: Heinemann. 6s. net.
Storia Dell' Arte. Del Dott. Giulio Carotti. Vol. I. L'Arte dell' Evo Antico. Milan: Hoepli. l. 6·50.

The French nation has long been pre-eminent for the faculty of taking comprehensive surveys of the ever increasing territories of art and science, and M. Solomon Reinach has of recent years utilized this national characteristic to a degree hitherto unknown. The book, of which the new English edition is before us, has been generally recognized as unique of its kind. It tells in one concise narrative the story of the growth of the arts from the stone age to our own days; it illustrates the growth with a long series of little illustrations, and enables the student to extend his researches by means of a concise bibliography. It is with this last that the English reader may find fault. Despite the compiler's encyclopaedic knowledge, his references are for the most part to French books or periodicals, the art literature of England and Germany being imperfectly represented. If the publishers included in their next edition a few well-compiled pages of bibliography for English readers, they would add considerably to the value of an exceedingly useful, cheap and handy book. Some adequate notice of the art of China and Japan ought also to be incorporated to make the handbook complete.

Dr. Carotti works on similar lines, but in more leisurely fashion, his 400 pages of summary carrying the reader no further than the age of the Antonines. He devotes more space to the relation between art and national life and thought than does M. Reinach. Architecture thus figures more prominently than in Mr. Heinemann's volume, and the illustrations are more frequently conjectural. Dr. Carotti does not possess M. Reinach's wonderful gift of concise statement, and diverges more frequently from the main current of artistic progress; but this habit at least makes his book cover a very wide field, and since it is illustrated with nearly 600 engravings it is a most useful and handy work of reference. The bibliography suffers from the same failing as that of M. Reinach, and perhaps to a greater extent, but since the ground is covered more fully by the text of the volume the defect is less noticeable.

With Byron in Italy. A selection of the Poems and Letters of Lord Byron, relating to his life in Italy. Edited by Anna Benneson McMahan. With sixty illustrations from photographs. Fisher Unwin. 5s. net.

To those who like scrap-books, the scrap-book before us may be recommended. Byron's years in Italy were his most fruitful. There he wrote most of his greater works. He was almost violently inspired by Italy and Italian literature, especially by Dante and Pulci, and by the preliminary struggles for Italian freedom. Of art he has comparatively little to say. A letter to John Murray of April 14, 1817, contains the famous passage in which painting is called 'of all the arts the most artificial and unnatural'; but he found Guido's *Slaughter of the Innocents* 'superlative.' His years in Italy, too, included the romance with the Countess Teresa Guiccioli. Characteristic

statements about his own life and English and Italian manners may be found in the letters, mainly to Murray and Moore, which, with long selections from Byron's poems, fill this volume, and make a very interesting story in scrap-book form, with connecting links and notes that might with advantage have been more ample. The photographs (most of them by Alinari) are exceptionally good and are well chosen. The most interesting, because the rarest, illustration is from a photograph of the portrait of Byron by Vincenzo Camuccini in the Accademia di San Luca, Rome. But why should the *Moses* in the church of San Pietro Vincoli be described merely as 'designed by Michelangelo'?

MEMORIALS OF OLD SOMERSET. Edited by F. J. Snell, M.A. London: Bemrose. 1906. pp. xiv, 292. 15s. net.

PERHAPS no county in England can vie with Somerset in the variety of its interests. For the lawyer, the manor of Taunton Deane furnishes an example of the custom of borough English in its greatest extension, with additional incidents peculiar to itself, one of which, at anyrate, would be a severe shock to modern notions of propriety. The archaeologist finds matters of interest in the ancient earthwork known as Maesbury castle and in the Glastonbury lake village, and the ecclesiologist something in nearly every village. It is but necessary to recall the cathedral of Wells with its chapterhouse, vicar's close, and chaingate; the ruins of the abbeys of Glastonbury, Cleeve, and Muchelney, and others of less importance; the still standing gateway of the Cluniac priory of Montacute; the church towers of Wrington, Wells, Huish Episcopi, Taunton, Ilminster, and Staple Fitzpaine; the village crosses (churchyard, wayside, or boundary), some of them with overhead chambers, as at Dunster, Somerton, Shepton Mallet, and Milverton. For the architect there is all this and more—the added interest of the domestic architecture for which the county is justly famous. As for the historical interest of Somerset, it is sufficient to mention Arthur and Avalon, Alfred and Athelney (where was found the remarkable enamelled jewel now in the Ashmolean Museum at Oxford instead of the local museum in Taunton castle, as would seem more fitting), Ina, Aldhelm, Dunstan and Bekynton, Roger Bacon, Dampier and Blake; whilst among its literary and scientific worthies are Coryate, Fielding, Kinglake, Locke and Bagehot. The 'Memorials of Old Somerset' deals with not a few of these things and persons; but much is omitted that ought to have been included, and some of what is there could easily be spared—the chapter on old Mother Shipton's tomb, for instance, might well have been suppressed in favour of one on the domestic architecture of the county. The various chapters are by different writers, and differ greatly in quality. This will be at once seen if those by Canons Church and Holmes be compared with that on village crosses by Mr. Alexander Gordon. This writer records facts which are interesting and valuable, but he indulges in theories which are wild and amateurish, and in 'history' which is sometimes bad; he confuses Austin canons with Austin hermits, and speaks of the 'begging friars' of Glastonbury abbey. Many people seem to labour under the delusion that 'friar' is a generic name for all religious, which is no less a mark of ignorance than would be the idea that all artists were sculptors. But the book is well worth reading and possessing.

E. B.

FLOWERS FROM SHAKESPEARE'S GARDEN. A Posy from the Plays. Pictured by Walter Crane. Cassell. 6s.

OTHER designers, almost without exception, have yielded to the seductions of the three-colour process: Mr. Walter Crane is almost alone in keeping to the older fashion of colour-printing from wood blocks. The products of that method in the past constitute a tradition in themselves, and have a certain dainty freshness that is not obtained and never will be obtained by mechanical means. Mr. Walter Crane's reputation is already made, so that we need only say that these fanciful personifications of flowers make a fitting continuation of the picture books he has previously designed, and that the volume is produced with all the taste and craftsmanship we associate with his name.

THE KINSMAN. By Mrs. Alfred Sidgwick. With eight illustrations by C. E. Brock. Methuen. 6s.

THE reviewing of novels is not our province, so we must say no more than that Mr. Brock has interpreted Mrs. Sidgwick's amusing story with his accustomed accuracy, humour and skill.

THE YEAR'S ART, 1907. Compiled by A. C. R. Carter. Hutchinson. 3s. 6d.

THE twenty-eighth annual issue of this useful handbook has all the good qualities of its predecessors. Mr. Carter contributes his usual note on the past year, which has been an eventful one in the world of art; and Mr. Edward F. Strange deals with the arts and crafts movement. The other features, including the chapters on the sales and the directory of artists, are as before; and the book, full, compact and practical as it is, forms a record which no one concerned with art can afford to be without.

RECENT ART PUBLICATIONS*

ANTIQUITIES AND TOPOGRAPHY

SAYCE (Rev. A. H.). The Archaeology of the Cuneiform Inscriptions. (8×5) London (Society for Promoting Christian Knowledge), New York (Gorham), 5s. 16 plates.

TUCKER (T. G.). Life in ancient Athens: The social and public life of a classical Athenian from day to day. (8×5) London (Macmillan), 5s. One of the 'Handbooks of Archaeology' series. Illustrated.

JORDAN (H.). Topographie der Stadt Rom im Alterthum. Vol. I, pt. 3. Bearbeitet von C. Huelsen. (9×5) Berlin (Weidmann), 16m. 11 plates.

HEARN (G. R.). The Seven Cities of Delhi. (8×5) Calcutta (Thacker), 10s. 6d. net. Illustrated.

Memorials of Old Kent. Edited by Rev. P. H. Ditchfield and G. Clinch. (9×6) London (Bemrose), 10s. 6d. illustrated. Includes articles upon: Mediaeval Rood-Lofts and Screens, Old Canterbury, Kentish Castles, Penshurst, Hever, Seventeenth-century Church Architecture, etc.

BUTLER (Rev. D.). The Tron Kirk of Edinburgh; or, Christ's Kirk at the Tron. A history. (11×8) Edinburgh (Oliphant, Anderson & Ferrier), 21s. net. Illustrated.

ELLI (P. Carlo). La chiesa di Sta. Maria della Passione in Milano: storia e descrizione (1485-1906). (9×6) Milano (Bertarelli), l.2.50. 22 illustrations.

KORTZ (P., editor). Wien am Anfang des XX Jahrhunderts: ein Führer in technischer und kunstlerischer Richtung. 2 vols. (11×8) Vienna (Gerlach & Wiedling). Illustrations and plans.

ROSE (E. W.). Cathedrals and Cloisters of the South of France. 2 vols. (9×6) London and New York (Putnam), 21s. net. Illustrated.

BIOGRAPHICAL WORKS

GRAEVENITZ (G. von). Gattamelata (Erasmo da Narni) und Colleoni und ihre Beziehungen zur Kunst. (10×6) Leipzig (Seemann), 4m.

HELBIG (J.), Le Baron Bethune, fondateur des Écoles Saint-Luc. Étude biographique. Preface pas le Comte Verspeyen. (12×9) Lille, Bruges (Desclée). Illustrated.

MAUCLAIR (C.). Jean-Baptiste Greuze. Introduction de H. Marcel. (16×12) Paris (Piazza), 200fr. With a catalogue raisonné of the artist's paintings and drawings by J. Martin and C. Masson. 60 photogravures.

DUMONT-WILDEN (L.). Fernand Khnopff. (10×8) Brussels (Van Oest), 10fr. Illustrated.

OELENHEINZ (L.). Friedrich Oelenhainz, ein Bildnismaler des 18. Jahrhunderts: seine Leben und seine Werke. (13×10) Leipzig (Seemann), 30m. 78 reproductions.

WENDLAND (H.). Martin Schongauer als Kupferstecher. (10×7). Berlin (Meyer), 6m. 32 illustrations.

CUST (L. H.). Van Dyck. (8×5). London (Bell), 5s. net. Abridged from the work published in 1900. 'Great Masters' series. 33 plates.

ARCHITECTURE

BALTZER (F.). Die Architektur der Kultbauten Japans. (10×7) Berlin (Ernst), 10m. Illustrated.

BEYLIÉ (L. de). L'Architecture hindoue en Extrême Orient. (11×8) Paris (Leroux), 25 fr. 400 pp. Illustrated.

ZINGELER (K. T.) and BUCK (G.). Zollerische Schlösser, Burgen und Burgruinen in Schwaben. (11×8) Berlin (Ebhardt), 4m. 141 illustrations.

HOLTMEYER (A.). Cisterzienserkirchen Thüringens, ein Beitrag zur Kenntnis der Ordensbauweise. (10×6) Jena (Fischer), 8m. Illustrated.

GRISEBACH (A.). Das deutsche Rathaus der Renaissance. (10×7) Berlin (Meyer), 6m. Illustrated.

WÖLFFLIN (H.). Renaissance und Barock. Second edition. (11×7) Munich (Bruckmann), 5m. Illustrated.

PAINTING

HERRMANN (P.). Denkmäler der Malerei des Altertums. (20×15) Munich (Bruckmann). Pt. 1, containing 10 phototypes (one in colour) and descriptive text, 20 m. Subscriptions for the work, which will consist of 600 plates, are received for not less than twenty parts. Six parts will appear annually.

ADDISON (J. de W.). The Art of the Dresden Gallery: a critical survey of the schools and painters represented in the Royal collection. (8×5) London (Bell), 6s. net.

MONT (P. de). L'évolution de la Peinture Néerlandaise aux XIV^e^ XV et XVI siécles et l'exposition de Bruges. (16×12) Haarlem (Kleinmann). Plates.

JANITSCH (J.l. Das Bildnis Sebastian Brants von Albrecht Dürer. (10×7) Strasburg (Heitz), 2m. 5 illustrations.

LEISCHING (E.). Die Bildnis-Miniatur in Oesterreich von 1750 bis 1850. (15×11) Vienna (Artaria), 80m. 300 pp., with 51 plates, some in colour, and other illustrations.

WYZEWA (T. de). Les maîtres italiens d'autrefois: Écoles du Nord. (8×5) Paris (Perrin), 5fr.

HADELN (Baron D. von). Die wichtigsten Darstellungsformen des H. Sebastian in der italienischen Malerei bis zum Ausgang des Quattrocento. (12×8) Strasburg (Heitz), 4m. 7 plates.

RACHOU (H.). Le Musée de Toulouse. Peinture-Sculpture, I. Description des douze primitifs. (11×9) Toulouse (Privat). 56 pp., illustrated.

GALIBERT (P.). Chefs d'oeuvre du Musée de Bordeaux. Préface de M. J. Cabrit. (13×10). Bordeaux (Féret), 27fr. 100 phototypes.

LAIDLAY (W. J.). The Origin and First Two Years of the New English Art Club. (8×5) London (Lane). 228 pp.

TAJIMA (S.). Masterpieces selected from the Ukiyoyé School, with a brief history of the development of the school, biographical sketches of the artists, and some critical descriptions. Vol. I. (20×13) Tokyo (The Shimbi Shoin), 200 yen. 40 chromo-xylographs and collotypes, and text illustrations. To contain 5 vols.

SCULPTURE

DARESSY (G.). Catalogue général des antiquités égyptiennes du Musée du Caire: Statues des divinités. 2 vols. (14×10) London (Quaritch), 120fr. 63 plates.

GOLDMANN (K.). Die Ravennatischen Sarkophage. (12×8) Strasburg (Heitz), 5m. 9 plates.

ROTH (V.). Geschichte der deutschen Plastik in Siebenbürgen. (10×7) Strasburg (Heitz), 12m. 30 plates.

LEISCHING (J.). Möbelschläge aus den Jahren 1770 bis 1840. (17×12) Vienna (Schroll). 26 plates.

MISCELLANEOUS

British Museum. Reproductions from illuminaled manuscripts. Series I. (8×7) London (Longmans), 5s. 50 collotype plates, with descriptions.

Bibliothèque Nationale, département des Manuscrits. Album de Villard de Honnecourt, architecte du XIII^e^ siècle. (11×7) Paris (Imprimerie Berthaud). 68 phototypes.

BRITTEN (F. J.). Old English Clocks (the Wetherfield collection). With an introduction and notes. (15×11) London (Lawrence & Jellicoe), 52s. 6d. net.

WINTER (F.). The Combs of All Times, from the Stone Age to the Present Day. (13×9) Leipzig (Degener), 40s. 84 plates and descriptive text in English, French and German.

PAYNE-GALLWEY (Sir R., Bart.). A Summary of the History, Construction and Effects in Warfare of the Projectile-throwing Engines of the Ancients, with a treatise on the Turkish and other Oriental Bows of mediaeval and later times. (12×9) London (Longmans), 5s. net. Illustrated.

BOURDILLON (F. W.). The early editions of the Roman de la Rose. (11×9) London (Bibliographical Society). 212 pp., illustrated.

WARRAND (D.). Hertfordshire Families. (17×12) London (Constable) 5 guineas. A volume of the Victoria County History. Family portraits, pedigrees, etc.

CAMPBELL (Lord A.). Argyllshire Galleys: some typical examples from tomb slabs and crosses. (9×6) London (C. J. Clark), 3s. 6d.

REGLING (K.). Die griechischen Münzen der Samm lung Warren. (11×8) Berlin (Reimer), 40m. Catalogue, and vol. containing 37 phototypes.

NORDAU (M.). On Art and Artists. Translated by W. F Harvey. (8×6) London (Unwin), 7s. 6d. net.

Official Catalogue of the Royal United Service Museum, Whitehall, S.W. Compiled by Lieut.-Col. A. Leetham and B. E. Sargeaunt. 120 pp., 9 plates; 6d.

*Sizes (height×width) in inches.

BOOKS RECEIVED

WITH BYRON IN ITALY. Anna B. McMahan. Fisher Unwin. 5s. net.

MEISTERWERKE ALTER KUNST AUS DEM BESITZ VON MITGLIEDEM DES KAISER-FRIEDRICH MUSEUM VEREINS. Berlin: Photographische Gesellschaft.

Recent Art Publications

RUBÁIYÁT OF OMAR KHÁYYÁM. Translated by Edward Fitz-Gerald. Introduction by Joseph Jacobs. Designs by Frank Brangwyn, A.R.A. Gibbings & Co. 6s. net.

TITIAN. Hope Rea. Miniature Series of Painters. George Bell. 1s. net.

THOUGHTS ON ART AND LIFE BY LEONARDO DA VINCI. Translated by Maurice Baring. The Humanists Library, edited by Lewis Einstein. The Merrymount Press, Boston. 6 dollars.

L'ART MOSAN. Jules Helbig. G. Van Oest & Cie., Brussels. 20fr.

LE GENRE SATIRIQUE DANS LA PEINTURE FLAMANDE. Deuxième édition augmentée, revue and corrigée. L. Maeterlinck. G. Van Oest & Cie. 10fr.

TAPISSERIES ET SCULPTURES BRUXELLOISES. Joseph Destree. G. Van Oest & Cie. 75fr.

UNVERÖFFENTLICHTE GEMÄLDE ALTER MEISTER AUS DEM BESITZE DES BAYERISCHEN STAATES. Dr. Ernst Bassermann-Jordan. Heinrich Keller, Frankfurt A.M. 50m.

PENROSE'S PICTORIAL ANNUAL. The Process Year Book for 1906-7. Vol. XII. London: A. W. Penrose & Co., Ltd.

MILTON'S PARADISE LOST. Illustrations by William Blake. The Liverpool Booksellers Co., Ltd. Printed by the Lyceum Press. 12s. 6d. net.

THE ROYAL ACADEMY EXHIBITORS, 1769-1904. Vol. VIII. Toft to Zwecker. Algernon Graves, F.S.A. Henry Graves & Co. 42s. net.

GEMALDE ALTER MEISTER. Lieferungs 13, 14, 15, 16, 17 and 18. Rich. Bong., Berlin. 5m. each.

DIE GRAPHISCHEN KUNSTE. Parts 1 and 4. Vienna.

ANTONIO POLLAIUOLO. Maud Cruttwell. Duckworth & Co. 7s. 6d. net.

PERUGINO. Edward Hutton. Duckworth & Co. 2s. net.

TABLEAUX INÉDITS OU PEU CONNUS TIRÉS DE COLLECTIONS FRANCAISES. Salomon Reinach. Lévy et ses Fils, 44 Rue Letellier, Paris.

THE SIGN OF THE CROSS IN THE WESTERN LITURGIES. Rev. Ernest Beresford-Cooke. Longmans & Co. 1s. 6d.

APOLLO. An illustrated manual of the history of art throughout the ages. S. Reinach. William Heinemann. 6s.

NIEDERLÄNDISCHES KUNSTLER-LEXIKON. Dritte Lieferung: Meer-Mign. Vienna: Halm und Goldmann.

HANDBUCH DER GEMÄLDEKUNDE. Dr. Theodor v. Trimmel. Leipzig: J. J. Weber.

LIVRES ANCIENS ET MODERNES EN VENTE AUX PRIX MARQUÉS. 2 partie, Nos. 716-1768. The Hague: Martinus Nijhoff.

THE ALHAMBRA. Albert F. Calvert. John Lane.

VAN EYCK. Great Masters in Painting and Sculpture series. Lionel Cust. G. Bell & Sons. 5s. net.

STUDIEN AUS KUNST UND GESCHICHTE. Friedrich Schneider, Zum Siebzigsten Geburtstage. Freiburg im Breisgau. Herdersche Verlagshandlung. 50m.

BIRKET FOSTER, R.W.S. Catalogue of sale of original sketches and drawings. James Tregaskis, 232 High Holborn.

REPRODUCTIONS FROM ILLUMINATED MANUSCRIPTS IN THE BRITISH MUSEUM. Series I. 50 plates. British Museum. 5s.

THE SECRET OF THE OLD MASTERS. Albert Abendschein. London: Sidney Appleton. 4s. 6d. net.

ESSAYS ON GLASS, CHINA, SILVER. Frans Coenen. T. Werner Laurie. 6s. net.

ORIGINAL DRAWINGS OF THE DUTCH AND FLEMISH SCHOOL IN THE STATE MUSEUM, AMSTERDAM. Selected by the Director, E. W. Moes. The Hague: Martinus Nijhoff. London: Williams & Norgate. £1 14s.

DER JUNGE DÜRER. Drei Studien von Werner Weisbach. Karl Hiersemann.

REPORT OF THE LIBRARIAN OF CONGRESS FOR THE YEAR ENDING JUNE 30, 1906. Government Printing Office, Washington.

NATIONAL COMPETITION, 1906. Board of Education. 3s.

ON ART AND ARTISTS. Max Nordau. T. Fisher Unwin. 7s. 6d. net.

THE YEAR'S ART. A. C. R. Carter. Hutchinson & Co. 3s. 6d. net.

THE ART OF THE DRESDEN GALLERY. Julia de Wolf Addison. G. Bell & Sons. 6s. net.

THE KINSMAN. Mrs. Alfred Sidgwick. Illustrated by C. E. Brock. Methuen & Co. 6s.

L'ÉCOLE BELGE DE PEINTURE, 1830-1905. Camille Lemonnier. Brussels: G. Van Oest & Cie. 20fr.

FERNAND KHNOPFF. L. Dumont-Wilden. Brussels: G. Van Oest & Cie.

ALFRED STEVENS. Camille Lemonnier. Brussels: G. Van Oest & Cie. 80fr.

TÖRÖKORSZÁGI LEVELEI. Zagoni Mikes Kelemen. Budapest: Franklin Tarsulket.

STORIA DELL' ARTE. Vol. I. Prof. G. Carotti. Milan: Ulrico Koepli. L6.50.

DECORATIVE CONTRACTS. Waring & Gillow.

RECOLLECTIONS OF A HUMOURIST. A. William à Beckett Isaac Pitman & Sons, Ltd. 12s. 6d. net.

MAGAZINES AND CATALOGUES RECEIVED

Gazette des Beaux-Arts, Jan. and Feb. (Paris). Les Chronique des Arts et de la Curiosité (Paris). La Rassegna Nazionale, Jan. and Feb. (Florence). The Kokka, Jan. and Feb. (Tokyo). Onze Kunst, Jan. and Feb. (Amsterdam). The Fortnightly Review, Jan. and Feb. The Nineteenth Century and After, Jan. and Feb. The Contemporary Review, Jan. and Feb. The Monthly Review, Jan. and Feb. The Independent Review, Jan. and Feb. The Rapid Review, Jan. and Feb. The Edinburgh Review. The Quarterly Review. Review of Reviews, Jan. and Feb. L'Arte, Jan. and Feb. The Fine Art Trade Journal. The Bristol Art Gallery Catalogue, 2nd edition.

ART IN GERMANY

THE proposal to ask admission fees on certain days of the week from next April onwards at the doors of the Kaiser Friedrich and the National Museum has been adversely commented upon by the daily press. It is decried as a retrograde movement, and the papers demand that 'pay-days' should be abolished where they still exist, rather than re-introduced where they have already disappeared. However, it is not impossible that a time may come when we shall reconsider the advisability of facilitating the general rush upon museums. It is an open question whether the advantage accruing to the people at large therefrom quite balances the amount of wear and tear that some museums, and the objects they contain, suffer thereby. Another point of interest connected with the Berlin proposition is that the Government intends to devote the money received on these 'pay-days' towards compensating the museum service for the additional hours they have now to attend. Often enough upon the continent, greater facilities for the public have been introduced at the expense of the officials, and men who entered upon their positions with the understanding that their daily hours of duty amounted to seven, have had them suddenly increased to nine without the least pecuniary compensation, simply because some enthusiasts think that the public can never get too much of art. Bearing this in mind, one may venture to

hope that the 'pay-day' may be introduced after all.[1]

The Sedelmeyer Raphael, a portrait of a Medici prince, has passed into the possession of the Berlin collector Huldschinsky for the price of £21,250.

The acquisition list of an institution like the museum at Cracow reads like a political manifesto. It is a strange anomaly that the less important the national life of a people is, the more ado this people make about it. For the inhabitants of Galicia and Cracow there seems to be no art except 'sub specie gloriae Poloniensis.' V. Wyttig has made a donation of 300 scarce Polish coins, of no less than 2,000 sixteenth-century seals of Polish towns and of an autograph collection to the museum, which has also received an anonymous gift of about 300 engraved portraits of remarkable Poles. Stephen Manczynski gave about 100 specimens of china, made in various old factories of the former kingdom of Poland; Lasocky gave a library of books on art. The old armoury is becoming too crowded, and it has been decided to leave the paintings and sculptures there, but to transfer the remaining collections to the castle.

The museum of Leipzig has come into possession of a newly discovered portrait of Anton Graff, painted by himself at the ripe age of seventy-three years. It resembles the portrait in the Dresden Gallery inasmuch as it likewise represents the artist working before the easel, but it was painted fifteen years later, in 1808.

Among the bequests of the late Alfred Beit to the museum of Hamburg, the place of his birth, are a portrait group by Max Liebermann and a portrait of Count Kalckreuth painted by himself.

Even so important a museum as the Porcelain Collection at Dresden shows how much Japanese porcelain has been cherished by the collector in preference to Chinese ware, which really excels the other in a display of boundless fancy as to form and in the magnificent coloration of its glazes. A great gap in the Dresden Museum has just been filled up by the acquisition of a collection of Chinese pottery: vases, bottles, dishes and small saucers, perfume-vessels, etc., of the seventeenth and eighteenth centuries, which formerly constituted the collection of Mr. Lewy in Potsdam.

Attention has already been called in these columns (Vol. VIII, page 444), to the new gallery of old paintings formed at Erlangen. The catalogue written by the present keeper, Prof. Dr. Bulle, has now been published, and we learn from it that the collection embraces seventy-four pictures taken from the stock of the Alte Pinakothek, at Munich, twenty-four from Augsburg and twenty-three from Schleissheim. The little museum was opened by the Government in response to a request made by the university of Erlangen, which has a department of instruction in the history of the fine arts. To facilitate studies of this kind, characteristic examples of the work of the old German, Dutch, Flemish and Italian schools have been selected and sent to Erlangen.

The von Lanna collections have also been noticed in these columns before now. Information has just been received that Mr. von Lanna has given his remarkable collection of old glass to the Museum of Applied Arts in Prague, where it has been forming a loan exhibit for about a year. It must have cost the old gentleman some struggle to have come to this point. Von Lanna is a German, and has been a sad witness to the gradual and unfair undermining of German influence and freedom by the Tschechs throughout Bohemia, and especially in Prague. It was generally believed that he would present or leave whatever of his possessions were destined for public use to the museum at Reichenberg, which is a German oasis in the Bohemian desert.

New museums, and especially new museum buildings, are springing up in all quarters. Vienna has just started a small Goethe Museum. Goethe's connection with Vienna and Viennese people was not very extensive, but by making an Austrian rather than a Viennese concern of it, and including such material as can be obtained relative to Goethe's visits to Karlsbad, something worth seeing may be brought together. At Berlin the Mährisches Provinzial Museum has been transferred to a new building. The scope of the establishment is mainly historical, embracing art as a branch of general civilization. Applications for official aid have been made to the government of the Mark Brandenburg, the history of which is elucidated by the museum, and to the civic government of Berlin, where the museum is located. At Lausanne the magnificent Palais de Rumines was inaugurated, which contains among other things the Municipal Museum of Fine Arts. The money for the building comes from an endowment which Gabriel de Rumines made as far back as 1870.

A lady, recently deceased at Munich, left £5,000 to the town, wherewith to found a municipal gallery of modern art. Nine persons have been appointed trustees. In the last will of the lady, who wished her name to remain unknown, the hope is expressed that additional funds may accrue from further benefactors, and that thus an institution may arise that will prove especially advantageous to artists living in Munich. Munich will then be the second German-speaking town (Vienna being the first) that can boast of an important municipal modern art gallery alongside of its State gallery.

At the Kaiser Friedrich Museum in Berlin, two new rooms have been opened to the public. In

[1] It would furthermore exclude copyists on free days and greatly reduce the attendance on pay-days, thus favouring the interests both of the public and the copyists.

one of them all the Spanish pictures of the gallery have been collected; in the other, the English pictures were rearranged with a number of the French. Four years ago the gallery did not possess a single specimen of the English School. Now there are a Gainsborough, two Reynoldses and a Wilson. In the department of mediaeval and Renaissance sculptures, there have been some notable accessions: an apostle, by Tilman Riemenschneider; a carved and painted relief, *Baptism of Christ*, by Hans Leinberger of Landshut; a group of figures for a Mount Calvary, carved in South Germany about 1500; a painted terra-cotta group of angels with musical instruments, done in Spain during the late seventeenth century; a French thirteenth-century Madonna enthroned; and a Burgundian stone statuette of *Pharaoh's Daughter Finding Moses*, dating from the end of the fifteenth century. The National Gallery at Berlin has come into possession of two new M. Liebermanns, a pastel portrait of Grisebach the architect, and a small coast picture of Holland.

This year's fine art exhibition at Cologne closed with a deficit of £5,000, possibly because the erection of a new exhibition building cost more than could possibly be made in the course of one exhibition besides covering the other expenses. But I am not sure whether the building had to be paid for by the exhibition or whether it is municipal property. There are, however, so many important art shows launched throughout Germany every year now, that it is a matter of surprise how they possibly can be made to pay their expenses. People seem nothing daunted, to be sure, and this year Cologne is going to house the fourth exhibition of the Deutsche Künstlerbund, while Darmstadt, already famous for two exhibitions of smaller dimensions, is preparing to compete with Berlin, Cologne, Dresden, Düsseldorf, Munich and Vienna as a place where art exhibitions of the first order are held, by erecting a large exhibition palace, to cost £17,500, and to be finished early next year.

The gallery at Stuttgart has come into possession of two paintings by Amandus Faure, a local painter of great promise. In the old castle at Eger, a few rooms have been made into a museum, the one in which Wallenstein was killed being fitted with items pertaining to the famous general's personal history. A fire there has, unfortunately, damaged several articles, and completely gutted an adjacent room, in which articles belonging to the old guilds of Eger were exhibited.

H. W. S.

ART IN AMERICA

A PREDECESSOR OF THE GRIMANI BREVIARY

THERE is a breviary in Mr. J. Pierpont Morgan's possession, which for more than one reason deserves attention. It is an extraordinarily beautiful volume, obviously belonging to the small and select group of manuscripts illuminated by the masters of the Grimani breviary; it is one of the richest and largest, and one of the earliest, if not the earliest, manuscripts in the group, and it is, at any-rate, a predecessor of the famous treasure of the library of St. Mark's.

The few manuscripts of the Grimani masters have in common not only a peculiarly exquisite touch, delicate colouring, splendour of architectural details, mostly in what may be called camaieu bronze, and borders of rustic letters, but to a greater or less extent the same compositions.

These compositions, which are wholly or partly repeated in the few manuscripts that have come down to us, are not current patterns common to the place and time of the artists. They are found repeated only in four or five manuscripts, which in every other respect show the same origin. Thus, for instance, the 'Hortulus Animae' of the Vienna Royal Library has at least four or five miniatures in common with the Grimani breviary.[1] A 'Book of Hours,'[2] now in the possession of Mr. Thomas, of Philadelphia, has miniatures which are found in the 'Hortulus Animae';[3] and we are told by the compiler of the description that some of the miniatures of the 'Book of Hours' are in a few instances strikingly similar to those in the Grimani breviary. 'A Book of Hours' which was in the possession of Albert of Brandenburg 'contains many exact repetitions of those in the (Grimani) breviary.'[4]

Mr. Morgan's breviary has some compositions in common with all the known representatives of the group, but it stands particularly close to the Grimani breviary, which, as the reader will see, it obviously antedates. This breviary is a volume measuring $9\frac{7}{8}$ in. by 7 in. It has 594 leaves of the purest and finest vellum. It is, therefore, a substantial volume, counting 1,188 pages, adorned by twenty-five full-page and 114 smaller miniatures and a large number of exquisite borders. The treatment of the calendar, the occupations of the months, show at once the

[1] Ed. Chmelarz, 'Ein Verwandter des Breviarium Grimani,' in 'Jahrbuch der Kunsthistorischen Sammlungen.' Vol. IX. Wien, 1889, p. 444.

[2] 'Description of a very beautiful "Book of Hours," illuminated probably by Hans Memling and Gerard David with reproductions in photogravure of eleven representative miniatures.' London. Bernard Quaritch, 1905.

[3] The 'Martyrdom of eleven thousand virgins' corresponds with folio 300 of the 'Hortulus Animae.' The 'Mater Dolorosa' is a slight modification of the miniature on folio 195. The 'Crucifixion' corresponds with the miniature of the Vienna MS. on folio 98.

[4] W. H. James Weale, 'Gerard David.' London, 1895, p. 70.



ST. ANTHONY OF PADUA IN MR. PIERPONT MORGAN'S BREVIARY



ST. ANTHONY OF PADUA IN THE GRIMANI BREVIARY

A FREE COPY OF THE GRIMANI BREVIARY
PLATE I



THE ANNUNCIATION IN MR. PIERPONT MORGAN'S BREVIARY



THE ANNUNCIATION IN THE GRIMANI BREVIARY

A PREDECESSOR OF THE GRIMANI BREVIARY
PLATE II

intimate connection of the volume with the Grimani breviary and the other manuscripts of the group. The architectural details are strikingly similar, as are the subjects. Take, for instance, the miniature representing the occupation of the month of May. We shall find the familiar subject reproduced and described by Dibdin,[5] a charming boating party, the boat decorated or shaded by branches, the younger people playing a mandolin and a flute, the wine flagon hanging out from the boat, half in the water. It is the composition that we find with various modifications in the Vienna 'Hortulus' (N. 2,706) on folio 7 verso; in the 'Hours' of the Elector of Brandenburg, miniature No. 10;[6] and in the 'Book of Hours' belonging to Mr. Thomas and described by Mr. Quaritch.

Folios 512 v. and 513 r. of Mr. Morgan's breviary show St. Francis and his stigmatization on the former, and on the latter a Francisan monk praying before a shrine and walking with a water-jug, and his dwelling in a tree. The borders are in keeping with the text—the 'Vigilia Sancti Francisci.' On pages 165 and 728 of the Grimani breviary, the original composition, full of charm and meaning, which we find in the Morgan breviary, is broken up into border decorations and used there in no connection whatsoever with the text. One part of the composition we find in one place, the other part about 500 pages later. It is therefore obviously more rational to suppose that a composition illustrating the text was broken up in fragments, rather than to assume that the fragmentary border decorations, which have no connection with the text, preceded the composition in Mr. Morgan's breviary. If the reader grants this point, then Mr. Morgan's breviary is a predecessor of the Grimani breviary. We reproduce here two miniatures from Mr. Morgan's breviary, which we place side by side with representations from the Grimani. Plate 1 (page 401) shows the miniature of *St. Anthony of Padua* in the Morgan breviary side by side with the corresponding miniature in the Grimani breviary.[7] Plate 2 (page 404) gives the *Annunciation* in the Morgan breviary next to that in the Grimani. In both these cases, and in that of the *All Saints*, the Grimani compositions show a development that indicates the lapse of some years between the execution of the two breviaries.

The scope of this little note does not allow the writer to go into detail and point out the many borders and models, poses and compositions, which the two breviaries have in common. But there is one female saint in a rich gown reading a book laid on a handkerchief, which is repeated in almost all the known manuscripts of the Grimani illuminators. Her face varies, but not the folds of her gown and of her handkerchief, nor the position of her folded hands. She is St. Barbara in Mr. Morgan's breviary, and is Juana of Castile's 'Book of Hours'; she is St. Catherine in the Vienna 'Hortulus.' The *St. Barbara* of the Grimani differs slightly, but in general the composition is very much the same. VLADIMIR GR. SIMKHOVITCH.

[5] Dibdin, 'A Bibliographical, Antiquarian, and Picturesque Tour in London.' 1821. Vol. III, p. 468.

[6] 'The Hours of Albert of Brandenburg,' compiled by F. S. Ellis, p. 29.

[7] The plates from the Grimani breviary are reproduced from Antonio Perini's 'Facsimile delle miniature contenute nel breviario Grimani eseguito in fotografia.' Venezia, 1862.

THE MUSEUM AND THE PUBLIC SCHOOL

IT is a common observation of those who are engaged in museum work and those whose studies have led them into public galleries that few visitors understand the objects they see there. Many sincerely desire to apprehend, but for one reason or another fail. The exhibits are curiosities to them at first, and in spite of the best-intentioned efforts of directors, remain curiosities to the end. The part of the visitor is, in fact, a hard one to play. The mere fact that an object is displayed before him arouses in him a mild hostility towards it; he shrinks automatically from the effort of sight-seeing, and the guide book and cicerone are of little assistance. The force of museums of art as a social power is still potential rather than active. The figures of the turnstile as evidence of public service on the part of museums must be regarded with caution. They testify to the desire of the public to see and understand, not to satisfaction experienced. However serious may be the task of making museums more profitable to the men and women of to-day—and that was the problem discussed at the Mannheim conference in 1903—is it out of the question to render the experience of their successors more fruitful? To approach them while still at school, to introduce pupils to museums of art, to suggest the meaning of the creations of artists, is this an impossible or fruitless task? In this way may you not prepare the eyes of the next generation and train it for independent observation?

This is the experiment which is being tried by a body recently formed at Boston under the title of the Committee on the Utilization of Museums of Art by Schools and Colleges. The chairman is Dr. Charles W. Eliot, president of Harvard University, and its membership consists of persons connected with the Museum of Fine Arts and educational bodies, including the public schools of the state of Massachusetts and the city of Boston. Its aim is very general, to encourage reference to objects of art by the pupil community in any way that may be of advantage in their studies.

Art has been divorced from life and is become

a commodity; the truest way to accomplish a reconciliation may be to prepare the younger among us for the message of the future by leading them to receive that of the past. Not only may they thus be prepared for that experience of perfect happiness and repose which comes from satisfaction in works of beauty, but the training of their intelligence through observation and contemplation of them may be quickened; moreover, a counterweight to the restlessness of modern life, with its over-accentuation of the value of money and its false estimates of worth, may be put into their hands.

Training in the manual arts does not suffice to interpret the contents of a museum of art. Museums contain little modern art; their wealth is in works of ancient and foreign origin, to understand which demands attainments in addition to technical ability. The observer must stand in the place of those for whom the work of art was made. The committee thus becomes the complement of the spectator, just as the spectator is the complement of the work of art. Its aim in this direction is interpretative. The assistance to be rendered is to explain the aspirations of the artist's time, to set forth the terms of his art, its conventions, its symbols, its allegories, and so forth.

The work of the committee is to be tentative. The direct methods—those in which reliance is placed on original works of art, as far as may be—are three. The first consists of lectures in museums, either formal courses or informal, peripatetic conversations to small bodies of students, where the aim is to awaken or stimulate attention rather than to teach. An admirable procedure for studying paintings, devised by Miss Alicia M. Keyes, a Boston scholar and artist, deserves special notice. An hour is devoted to a single painting. During half that period the picture's artistic and historic relations are considered; the student then examines it unaided for a period of time, and finally makes a pencil memorandum of it with colour notes. He gives his work to the lecturer at the end of the hour, and at the next meeting of the class brings a colour sketch of the painting executed from memory. The second and third of the direct methods are adapted for museums rather than for outside committees. 'Docents,' or trained guides, may be maintained in a gallery to explain its treasures to visitors; they may also speak in schools and explain their remarks by showing the originals in the museum when the classes visit it. The advantage of this scheme is that it provides a real bond between the museum and the school. The third direct method is the travelling exhibit. This carries the museum to the school instead of bringing the school to the museum. The system of lending objects to provincial museums and schools is highly organized by the Victoria and Albert Museum, but the schools there favoured are the technical schools. The proposal here would be to encourage the understanding rather than the creation of works of art, and travelling exhibitions would be intended for the ordinary and not the special school.

Of the indirect modes in which assistance is rendered by reproduction of works of art, I may mention the issue of printed lectures with stereopticon illustrations, in the way most successfully practised by the Musée Pédagogique in Paris, and the issue of small, inexpensive and good photographic reproductions of works of art—especially of those in Boston. These pictures may be used to illustrate lectures on art, history and literature, or may be formed into charts in a way that may be mentioned in conclusion. Miss Anna Boynton Thompson, a teacher in one of the secondary schools near Boston, has prepared charts of Greek history with numerous photographic reproductions of works of Greek art drawn as far as possible from the collections in Boston. Her students are enabled in this way to study them, both as historical data and as reproductions of works of art, the artistic value of which they are encouraged to appreciate by visits to the originals. Exceptional training in observation, logic, history and aesthetics is afforded in this way. It is hoped that the method may be applied to other branches of history.

The committee will confine its efforts at first to lectures, possibly concerning itself also with the issue of illustrations. Its work is before it. For the moment all that may be said is that its purpose has been warmly and very generally approved.

M. S. PRICHARD.

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